

IN THIS ISSUE: { HAS THE AMERICAN COMPOSER FAILED?—By Bainbridge Crist
GEORGE ALLEY—A STUDY IN MODERN FOLK LORE—By Alfred Frankenstein

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NEW YORK, SATURDAY, APRIL 16, 1932

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LOTTE LEHMANN

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GUY MAIER during one of his trips abroad in search of material for his Musical Journeys. He is sitting at the foot of a sixteenth century statue at St. Wolfgang, Austria.



TWO EMINENT SONNAMBULAS.

Lily Pons, who played the part of the sleep-walking heroine this season at the Metropolitan; and Etelka Gerster, who first sang the role in America with the Mapleson Company in 1878. (Pons photo by Carlo Edwards; Gerster photo by Underwood & Underwood.)



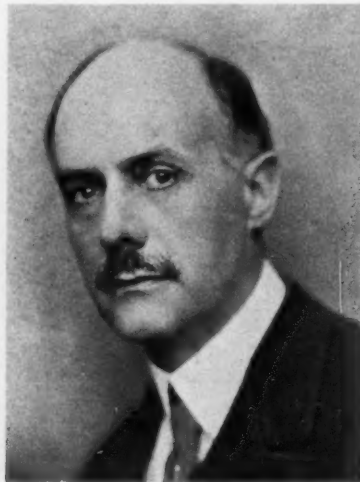
ROBERT GOLDSAND AND KIRK RIDGE,

pianists, photographed when the former was in Syracuse, N. Y., to fulfill a recent concert engagement. Mr. Ridge is a member of the faculty of the College of Fine Arts, Syracuse University.



DAVID BARNETT,

pianist, returned home on the SS. Europa with Mrs. Barnett, after a European tour.



DR. CLARENCE DICKINSON

and Mrs. Dickinson spent Easter week in Atlantic City, conferring with the advisory committee in charge of the New Presbyterian Church hymnal (of which Dr. Dickinson is chief editor), to be issued in the autumn. Choral works by Dr. Dickinson were featured at the Music Supervisors' National Conference in Cleveland, O., April 3-8.



FRANK KNEISEL

will be married, it has been announced, to Ruth Brank of Summit, N. J. Mr. Kneisel is the son of the late Franz Kneisel.



CARMELA AND ROSA PONSELLE photographed during a rehearsal at the Metropolitan. The two sisters will sing together in opera for the first time in Cleveland on April 23 in La Gioconda, during the company's tour. (Edwards photo.)



STELL ANDERSEN

(right) stopped off at North Bennington, Vt., with her friend Esther McCullough, on her way to Dubuque, Iowa, where she and Silvio Scionti appeared in a two-piano recital. The blizzard was on Easter.

MARION CLAIRE AND HENRY WEBER,

her husband, snowed in on the first day of spring at their Lake Bluff, Ill., home. Miss Claire, erstwhile of the Chicago Civic Opera Company, and Mr. Weber, former conductor of the company, are fulfilling concerts for Civic Music Associations throughout the country.



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Schönberg's Gurrelieder Has American Première

Philadelphians Hear Modernist's Early Work, Conducted by Stokowski—Soloists Score in Difficult Parts

Europe has long been familiar with the remarkable Gurrelieder (Songs of Gurre) by Arnold Schönberg, but it remained for Philadelphia to introduce the first American performance of that earlier composition by one of the first of the modernists.

The Philadelphia Orchestra, under Leopold Stokowski, gave the première of the Gurrelieder at the local Metropolitan Opera House, Friday afternoon, April 8, with the assistance of the required soloists and choral forces.

There is no necessity at this late day to enter into detailed description of Gurrelieder, for the work has often been minutely analyzed in the columns of the Musical Courier, and will be discussed again on the occasion of the forthcoming presentation there (by the Philadelphia Orchestra) later this season.

The music, representing Schönberg before he became a complete disciple of tonalism, shows plainly the influence of Wagner, in orchestral construction, and in the use of motives and themes reminiscent especially of Tannhäuser and Rheingold. The huge score, set to a cycle of nineteen poems by Jens Peter Jacobson, demands an augmented orchestra, five soloists, a speaker, three male

choruses and a mixed chorus. It is written in four parts, the first given chiefly to Waldemar, the tenor soloist, with shorter passages for Tove, soprano, and Waldaube, contralto. The very brief second part is that of Waldemar; the third part uses soloists and male chorus; the fourth is devoted to the Speaker and a magnificent climax with full chorus.

The chief soloists were Paul Althouse, tenor, who sang the difficult part of Waldemar with intensive musicianship, vocal power and variety, and abounding temperament. Jeannette Vreeland was the Tove, vocally and interpretatively authoritative and brilliant. Rose Bampton's rich contralto was displayed to good advantage. Abrasha Robofsky, bass, did well as Bauer, Robert Betts, tenor, showed ability in his delivery of Klaus, the Fool. In the last part Benjamin DeLoache intoned with extreme skill that part of the melodrama which leads up to the overpowering choral finale.

The male chorus, particularly refined as to shading, was composed of the Princeton Glee Club, Fortnightly Club, and Mendelssohn Club. The Women's voices of the Mendelssohn Club, entered for what seemed a too brief moment at the very end, to com-

plete the eight-part mixed chorus in a superb ending of a truly impressive work.

The orchestra, under Dr. Stokowski's devoted and penetrative leadership, played with spirit and tonal beauty. The performance from start to finish was one long to be remembered, and won prolonged acclaim from a large and unceasingly interested audience. M. M. C.

Juilliard to Give American Hearing of Malipiero Opera

The season's third and last production by the Juilliard School of Music (New York) will be two operas by present-day composers, The False Harlequin (Malipiero) and The Secret of Suzanne (Wolf-Ferrari) which is to be given at the Juilliard concert hall, April 28 (afternoon), 29 (afternoon and evening) and 30 (evening). These operas, sung in English, will be under the direction of Albert Stoessel, conductor, and Alfredo Valenti, stage director. Alternating casts and orchestras are made up entirely of students in the Juilliard Graduate School.

The Malipiero piece is to have its American première. Briefly, the plot is this: Donna Rosaura, a Venetian noblewoman of the seventeenth century, is fond of writing poetry. She promises her hand in marriage

(Continued on page 32)

Music Educators Attend Cleveland Convention

(Special telegram to the Musical Courier)

CLEVELAND, O.—Nearly 5,000 music teachers and supervisors met here from April 2 to 9 for their twenty-fifth annual conference. Music programs and meetings covering every phase of musical education marked the daily proceedings. Among the prominent speakers at the convention were Walter Damrosch, John Erskine, Gustav Holst, Howard Hanson, Peter W. Dykema, Dr. Ernest McMillan and Mrs. Ruth Ottaway. Walter H. Butterfield, of Providence, R. I., is the newly elected president of the Music Supervisors' National Association. R. H. W.

Paris Opera Weathers Crisis

PARIS.—All its employees (about 800) having accepted reduction of pay, the Paris Grand Opéra need not close, as was threatened; and Jacques Rouché, the artistic director, has withdrawn his proffered resignation. I. S.

Ravel's Piano Concerto in Double Première

The new piano concerto by Ravel is to have its American première simultaneously in Boston and Philadelphia on April 22, the former city hearing J. M. Sanroma as soloist, and the music center on the Schuylkill featuring Sylvan Levin in the same capacity.

Swedish Radio Relief

STOCKHOLM.—An ordinance has been issued forbidding anyone to sound music after 11 p. m. (either radio or personally performed) audible to neighbors of the place

PLANS FILED FOR THE ROCKEFELLER CENTRE OPERA HOUSE

Plans for the construction of the Rockefeller Centre Opera House, to cost \$4,500,000, occupying the block between Fifth and Sixth Avenues and 49th and 48th Streets, in New York City, were filed last week with the New York Building Department.

The building, according to the plans, will be ninety feet tall, including the projected roof garden, and will have a capacity in the hall proper of 4,042 seats. It is to be of a general horse-shoe shape.

The plans were filed by the architectural firms of Reinhard and Hofmeister, Corbett, Harrison and MacMurry, and Hood and Foulhoux, and by the Metropolitan Square Corporation, as owners of the building.

whence it issues. As a result of the new order, the transmitting station here closes one hour before midnight. T.

Metropolitan Opera Association Elects Officers

Paul D. Cravath was named chairman of the Metropolitan Opera Association board of directors at an informal meeting on April 5. Edward Ziegler, assistant general manager of the company, was elected secretary and Frank Garlich, auditor of the company, was made treasurer.

The Metropolitan Opera Association is the title of the new operating body of the opera company, which is formed on a membership basis and is not a stock corporation as in the past. The same directors will govern the new group. No definite plans regarding the 1932-33 season were announced, although it is reported that negotiations on a new salary scale are in progress with the artists and orchestra musicians.

Cincinnati Zoo Opera Season Cancelled

(Special telegram to the Musical Courier)

CINCINNATI, O.—The Cincinnati Zoo Opera season will not take place during the coming summer, according to an announcement of the Cincinnati Zoological Park Association. The statement calls attention to the fact that due to present conditions the audience for such performances cannot be assured, and rather than run the risk of a larger deficit than last year (which amounted to \$114,000), the season will be dropped. D.

Marinuzzi Opera Has World Première

(Special cable to the Musical Courier)

MILAN.—Gino Marinuzzi's three-act opera, Palla dei Mozzi, was given its world première at La Scala tonight (April 5) before an enthusiastic audience. The occasion was a personal success for the composer. R. H.

Haydn's Opera, Life on the Moon, Merrily Restored in Schwerin

Ancient Opus Is Highly Successful—Modern Retouchings—Mozartean Style—Excellent Performance

By HERBERT F. PEYSER

SCHWERIN (GERMANY).—It is unlikely that the current Haydn bicentenary observances will offer anything more entirely captivating than the comic opera, Die Welt auf dem Monde, which, after having been rescued lately from oblivion by Wilhelm M. Treichlinger and somewhat polished and re-decorated musically by Mark Lothar, was performed with no end of success at the Mecklenburgisches Staatstheater in this water-girt and sleepy little town. A part of the first act was transmitted over the air by the Columbia Broadcasting System. Life on the Moon (or Il Mondo della Luna as it was called when Haydn wrote it in 1777) is nothing for opera houses of heroic dimensions and engulfing spaces but it might easily serve as an incentive for a wholesale resurrection of Haydn operas, of which there are at least twenty-four.

Il Mondo della Luna, which Haydn in the midst of other pressing duties, composed for the wedding festivities of one of the sons of his patron, Prince Esterhazy, is based on a Goldoni comedy which had already served half a dozen other composers, including Paisiello and Jomelli. It was a *commedia dell'arte* affair of blithe intrigues practised upon a grouty father who, for attempting to thwart his daughter's union with her lover, is duped into believing that he has been transported to the moon. There is no record that the work was ever performed outside of

Esterhazy. The score simply vanished and was given up as lost until Treichlinger located it at the State Library in Vienna in a state of disarray that made editorial revision imperative if the opera was to serve any practical purpose whatever.

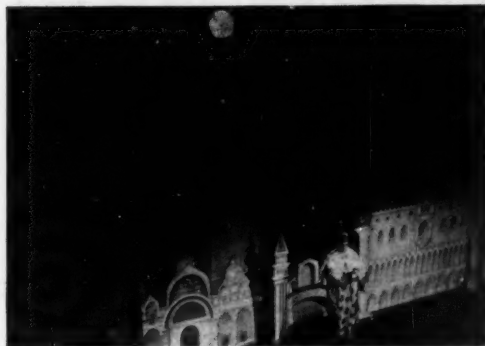
Mark Lothar, who was entrusted with the task of making the work publicly presentable, wrote a quantity of recitatives, rearranged the order of certain numbers, lightly touched up a few details of instrumentation and transferred three or four arias and some dances from other Haydn

(Continued on page 32)

Empire State Orchestra Is Formed

(Special telegram to the Musical Courier)

ALBANY, N. Y.—Musicians of Albany, Troy and Schenectady have banded together, forming the Empire State Symphony Orchestra, to give its first performance on April 17, under the direction of Graham Harris. The performance in Albany is for the benefit of unemployed musicians. Mr. Harris has offered his services to the orchestra for the contemplated series of concerts. M.



SCENES FROM JOSEPH HAYDN'S OPERA *BUFFE, IL MONDE DELLA LUNA* (THE LIFE ON THE MOON), COMPOSED IN 1777, AND GIVEN ITS FIRST HEARING RECENTLY IN SCHWERIN, GERMANY.

It was broadcast to America through seventy-six American stations. The settings, shown above, are in the strictly modern manner. In the centre are the men "behind the scenes," (left to right) Stage Manager Gowa; General Music Director Ludwig; Editor Adler; Mark Lothar, who revised the score; Regisseur Ludewigs.

GEORGE ALLEY—A STUDY IN MODERN FOLK LORE

How the Balladists Work Their Wiles in Fact and Fancy

By ALFRED V. FRANKENSTEIN

THE study of the folk song as a phenomenon of the living present is largely an achievement of the current generation of ballad editors. The eighteenth century editors, men like Percy and Ritson, confessed themselves literary antiquarians. Percy called his collection *Reliques of Ancient English Poetry* and Ritson's title was *Ancient Songs*. Later editors, like Child and Gummere, in their concern with the remote origins of balladry in general as distinguished from the origins of specific ballads, in their almost exclusive interest in old broadsides and manuscripts, in their insistence upon anonymity as a criterion of genuineness, created in the popular mind the notion that the ballad is a mysteriously self-originated product of dead centuries.

Even though it has become generally known that folk songs can be and are being collected from the singing of living persons I find an almost universal impression among city dwellers that these singers are lingering freaks of human longevity rapidly dying off in remote mountain cabins.

HILL-BILLY POPULARITY

Proof of the present vitality of the folk ballad can be found in every catalogue of phonograph records. Since 1920 the issuance of "hill-billy" records has become an established part of the business of all the recording companies in the country. Those songs are not recorded by refined and lovely ladies using the Steinway grand arrangements of folk songs published by Cecil Sharp or Howard Brockway. The records are made by farmers, mill hands, carpenters, moonshiners, square dance fiddlers and wandering guitar pickers not much above the status of beggars. They sing and play the traditional music of America, and their records are in demand almost exclusively in the large area south of the Ohio and west to Texas where the scholarly ballad collector finds inexhaustible material.

Hundreds and thousands such discs have been sold. The commercial recording of hill-billy records has been so successful that money-wise composers of Broadway have turned their attention to the creation of ballads in the folk manner on disasters in the day's news, and the recordings of such songs have perhaps unfortunately come to outnumber the recordings of the traditional material by about two to one. But the Tin Pan Alley ballad has not killed the folk song. If it has done anything it has added some new pieces to the orally transmitted repertoire. For, as a hill-billy singer once told me, records of this type are not purchased merely to be listened to. They are bought because the buyer wants to learn a new song to sing himself.

The fascination which hill-billy songs of all types exercise upon small town and country people in the south is attested by an experience of my own in Mount Sterling, Kentucky. I was there on a Saturday night in Summer, when the whole town turned out and the farmers of the neighborhood drove in. At the far end of Main Street was a radio store with the latest jazz from Louisville blaring out of a loud speaker over the pavement. No one paid any attention to it. In the middle of Main Street was a phonograph shop whose proprietor was playing hill-billy records on a machine at the door. His audience was as thick as the row of spectators about a public score board during the World Series. At the far end of Main Street was a beggar with a guitar and a repertoire of mountain songs. He too had a silent crush of listeners about him.

It is not my purpose in the present paper to discuss hill-billy records in general but to point out by means of a specific instance their value as laboratory material for the study of folk song. Some native American ballads are old. Some arose day before yesterday, and tomorrow new ones will sprout. The incident giving rise to an American ballad, the original author version, and the transmutations of his original in folk circulation, can often be put together to make a complete case history. In the instance of the ballad on the death of George Alley we have not only the history of the event and the ballads but we have also a poem on the same subject by an educated professional writer. We are thus provided with the unique opportunity of comparing the attitudes of the poet, the balladist, and the folk, toward the same event.

HOW ALLEY BECAME IMMORTAL

On October 23, 1890, the Chesapeake and Ohio train known as the F.F.V., (which officially means Fast Flying Vestibule, but which is unofficially understood as signifying First Families of Virginia) eastbound from Cincinnati to Washington, was wrecked by a landslide near Hinton, West Virginia. The engineer, George Alley, died that day of injuries received in the wreck. How soon after this event the ballad about it was in circulation one cannot say with certainty but such ballads usually make their appearance within a few days of the occurrences

they celebrate. Between the years 1915 and 1918 Professor John Harrington Cox of West Virginia University collected ten versions of the song, which he believes "was started on its way" by a negro who worked in the roundhouse at Hinton. The implication of the phrase quoted from Cox is that the Hinton song was merely the germ out of which the ballad, as Cox collected it, developed in the process of folk circulation. I am inclined to believe that the song as composed by the original singer was not much different from the song that Cox found

man's version is close to one given by Cox, and hence, if my reasoning is right, close to the author's original.*

THE WRECK OF THE C. AND O.

'Long come the F.F.V., the fastest on the line,
Running on the C. and O. road thirty minutes
behind time,
When she run into old Stevell and quartered on
the line,
There to receive her orders 'til Hinton be on time.
When at Hinton she made her stop, the engineer
was there,
George Alley was his name, with curly golden
hair,

Wreck Of The C And O

Long come the F. F. V., the fast-est on the line,
Run-ning on the C and O road, thir-ty min-utes be-hind time. When she
run in-to old Ste-ve'll and quar-tered on the line, Read-y
to re-ceive her or-ders 'till Hint-on be on time.

twenty-five years after the death of George Alley. For all ten of Cox's versions resemble one another closely. If the original ballad had undergone much folk-change between the years 1890 and 1915 ten widely different instead of ten closely similar versions would have been recovered at the later date.

Mr. Cox, when he published his material on George Alley in his *Folk Songs of the South*, did not know or was not interested in a poem on the death of the engineer which appeared in Alley's home town paper, the *Clifton Forge and Iron Gate Review* (a week after the accident) and is a piece of memorial verse written by Alexandra McVeigh Miller, (aunt of George Alley) who was an author of popular novels at least one of which is still sold in a paper-back edition marketed through the Woolworth stores. A comparison of Mrs. Miller's poem (sent me by L. F. Alley, a brother of George), with a version of the ballad close to the author's original throws into dramatic relief the difference between the psychologies of the self-

And his fireman, Jack Dickinson, was standing
by his side,
Ready to receive his orders, and in the cab to ride.

George's mamma came to him with a bucket on
her arm:
"Pray to God, George my son, be careful how
you run.
Many a man has lost his life to make up lost time;
If you run your engine right, you'll get there just
in time."

"Dear mamma, your advice is good, to it I will
take heed,
But my engine she's all right, and I know that
she will speed.
Yes, o'er this road I mean to fly, with speed un-
known to all,
When I go at Big Bend Tunnel you'll surely hear
my call."

Said George to his fireman, "A rock ahead I see,
I tell you death is a-waiting there, to snatch both
you and me.
From this cab you now must fly, your darling life
to save,
I want you to be an engineer when I'm sleeping
in my grave."

"No, no, George I cannot go, I want to die with
you!"

The Brave Engineer

Georg-ie's moth-er came to him, Buck-et on her arm.
She says to him "Son Georg-ie dear, Be care-ful just how you run."

conscious poet and the ballad composer. Three stanzas of Mrs. Miller's *In Memoriam* follow:

He is dying! Are they coming?
Will he hear their last good-bye?
Last night when he passed from them
Little did he think to die—
Die like this by dread disaster,
Ending his young life so soon,
Ere the morning of existence
Changed into life's ferrid noon.

He is dying! Are they coming?
Ah, there is some strange delay!
And the iron horse lags hourly
While his weak life ebbs away.
But the brave young martyr murmurs
Messages for home and wife—
Planning for their future welfare
When he shall be done with life.

(Three stanzas omitted)

He is dying! Are they coming?
Yes, on Heaven's crystal shore
There were angels watching, waiting,
Loved ones who had gone before.
They were ready to receive him,
Mother, sisters, kindred, friends,
And the Heavenly hosts gave welcome
To that life that never ends.

THE BALLAD GOES ON

Let us compare this with a version of the George Alley ballad as recorded by Ernest V. Stoneman of Galax, Virginia. Stone-

The poet is concerned with the emotional implications of George Alley's death, the balladist with the sensational story of the accident. The poet preaches the funeral sermon; the balladist writes a news story. It is a news story with the "lead" left out, to be sure, but it is none the less a news story for all that. Sensational news stories run in certain conventional patterns, and if the facts in a given case do not fit the conventions the yellow journalist will invent facts that make the case fit. The balladist has done the same thing here. George Alley's mother had died years before her son was killed, but since parental visitations to those under sentence of death are an inevitable commonplace in balladry, the ballad writer resurrected the dead lady and allowed her to give her ghostly advice.

FROM MOUTH TO MOUTH

If Stoneman's version of George Alley is close to the author's original, the version of the story recorded for the phonograph by Roy Harvey shows us the ballad after it has undergone the weathering incidental to folk circulation.

THE BRAVE ENGINEER

George's mother came to him,
Bucket on her arm.
She says to him, "Son George, dear,
Be careful just how you run,

"For many poor man has lost his life
Trying to make lost time.
If you run your engine right
You'll get there just on the time."

"Dear mother, I know your advice is good,
To the latter I'll take heed.
I mean to run old Number Four
The swiftest ever was seen."

George to his cab then stepped,
Throttle he did pull.
Old Number Four went across that mountain
Like a fiery big angry bull.

George says to his fireman, Jack,
Shovel in a little more coal,
When we blow for the Big Bend Tunnel
They will surely hear our sad call.

George says to his fireman, Jack,
"Big rock ahead I see.
I know that death is a-waiting there
To grab both you and me."

Up that road they rambled,
In that big rock they crashed,
Upside down that engine turned
On George's breast it smashed.

His head was upon the firebox door
While running flames did roll.
"Glad I was born an engineer
To die on old Number Four!"

METAMORPHOSIS OF TRAGEDY

It will be seen at once that all local references except one have dropped out. The Big Bend Tunnel is alluded to probably because it is mentioned in a number of ballads and is therefore better known as a song reference than the names of the towns and the river.† The names of the engineer and fireman are reduced to a non-committal "George" and "Jack," and the name of the train to an equally non-committal "Number Four," while the name of the railroad is gone altogether. The song is becoming universalized through the suppression of particularizing details, and consequently the opening stanzas of the Stoneman version, which serve chiefly to establish the locale, are suppressed in the Harvey version. Two other features of the Stoneman ballad which do not bear directly on the central dramatic fact of the wreck have also been cut out. The dialogue between George and Jack in which Alley offers to sacrifice his life for the other man, a dialogue which the original balladist inserts because it serves the double purpose of creating suspense and bringing out the heroism of the engineer, is gone. Gone likewise are the anti-climactic stanzas about the rescue of Alley and the doctor's efforts to save his life. The dialogue between George and his mother remains because it fits the universal ballad convention noted above.

The Stoneman version of the death of George Alley is a "human interest story." The Harvey version, further from the author and closer to the folk, is a "plain, unvarnished narrative." The Stoneman version contains the "who, where, what, when, why and how" of the cub reporter. The Harvey version is almost exclusively "what." The Stoneman version is the story of a hero. The Harvey version is the story of a wreck. The difference between the two is a measure of the degree to which *Das Volk dichtet*.

*Comparison of these melodies is interesting. Stoneman's tune is recognizably similar to Cox's, but is by no means identical with it. Harvey's melody derives from a later and more popular disaster song, *The Wreck of the Southern Old 97*. The tune of "97" itself derives from *The Ship That Never Returned*, by Henry Clay Work, composer of *Marching Through Georgia*.

†Out of the songs sung by the laborers who built the Big Bend Tunnel in the seventies emerges the most gigantic figure in American folk lore—John Henry, whose adventures have been treated in literary form by Roark Bradford in a recent book and are the subject of a scholarly treatise by Professor Guy Johnson of the University of North Carolina. The tunnel also figures in the widely sung ballad of murder and hanging, John Hardy.

HAS THE AMERICAN COMPOSER FAILED?

Demon of Jazz and Hobgoblin of Sensationalism Affect Too Much of Our National Music

By BAINBRIDGE CRIST

RICHARD WAGNER was the first composer to describe elaborately by means of music, a thing or a noise, with modern artistic success. Then came Richard Strauss with his musical pictures of windmills, bleating of sheep, cries of an infant, and the decapitation of John the Baptist. But, in the case of both those composers, the episodes of realistic description they employed were accomplished with consummate musicianship, and were merely fragments of scenery, atmosphere, or characterization, used as a part of the setting for the human tragedy or comedy they were depicting.

That is one thing; but it is something very different to base an entire composition on a mere object or noise that is in no way related to human life or emotions. Literal description is a fatuous matter, fit only for simple souls, unless it is employed to aid the psychological development of the problems of human beings. This symbolic quality must always be present, and potent. Even a landscape fails that does not hold in its lap the heart of man.

Parochial morality has caused unthinking writers, who doubtless were not conscious of its influence, to turn from the richness of human love and passion to the allegorical chastity of flowers and butterflies—forgetful of biological verities, and oblivious to the fact that, although the existence of flowers, butterflies and men depends upon something different from the "immaculate" conception, the highest form of life is exemplified by man. The absence, or paucity, of cerebration should not be accepted as a symbol for chastity. Chekhov said: "Reasons and justice tell me that in the electricity and heat of love for man there is something greater than chastity and abstinence from meat."

Today, throughout the world, there are far too many composers who are more concerned with clever acrobatics than with the human tragedy. They remind one of the person who feels duty bound to tell humorous stories and the latest bits of spicy gossip from the time he enters a drawing-room until he departs: professional amusers—than whom none is more boring. Composers of that type belong to the circus tent, not to the temple of music. For a brief time many of us were intrigued by their dexterous tricks; but today we are weary of their cleverness; we would get the sound of miniature cascades out of our ears, and sit beside the deep, strong current of the good old Rhine. But before we make ourselves too comfortable, let us examine the following statement, which was made recently by Erich Kleiber: "Jazz is the true voice of America. I believe that any musician in this country who aspires to greatness must continue along that road."

JAZZ ABROAD

If Herr Kleiber were not a citizen of Germany, it would be less difficult to discover why he said this; but he is. Moreover, he

is a newcomer to America, and probably is unacquainted with any music except of that execrable type which has provoked the condemnation of all Europe, and therefore, caused its thoughtful exploitation by foreign conductors.

It is difficult for anyone who has lived in Europe to believe that jazz is not regarded contemptuously by most of its citizens, and certainly by the better class of its musicians. Why, then, do European conductors so rarely produce an American work unless it is jazz? One might suspect that they wished to keep legitimate American music in the background, were it not for the fact that they produce so much European circus music in their concerts. After all, there is little or no choice between it and jazz, so perhaps the blame may be equally divided between conductors whose taste is bad and composers who cater to it in order to be heard, or because their sense of values is deficient.

May we express the desire that the apostles of European art (who come for the fat of America to escape the lean of their own countries) refrain from producing any American music, unless they can discover something better than jazz? At least, this would enable the American citizen to hold his head erect, and would force our composers to abandon the European myth that by jazz alone may they create a national music. Nietzsche said: "The belly is the reason why man does not so readily take himself for a God." With equal truthfulness one can say that jazz is the reason why the American composer does not so readily take himself for a deity.

RHYTHMED NATIONALISM

Surely of all the follies committed by some of our composers (there are, of course, honorable exceptions), the greatest has been their effort to create a national music. Was it that they wished to give America a characteristic music, or that they themselves

wished to be heralded as creators thereof? Were they motivated by patriotism, forgetting, as Schopenhauer said, that generally it is a euphemism for selfishness? Did they yearn to create music so beautiful that the entire world would bow to its loveliness? Or did they try to create something so curious that its grotesqueness would cause

the world to give heed? Let such invidious composers come forward and show us even as little as sixteen measures of sustained melody. Do they expect the world to be deceived when they try to belittle melody by calling it "tune"? Let them be warned that those who have beheld the goddess of beauty cannot be convinced that she may be supplanted by the distortions of graphic or musical cubists. No, it is not that we are old fashioned; it is that we can always tell the difference between youthful beauty and an old maid gotten up for the approval of a new minister.

The desire to be sensational has proved to be the undoing of many contemporary writers whose sole aim is to attract public attention by startling with raucous sounds, by departures from normality, and by muddling the stream of their music that it may seem deeper. They concentrate their entire energy on an effort to create in terms of music a noise, or to express their emotional reactions to the most inane and trivial subjects. They react to the running of a steam engine, to the building of an automobile, to the roar of an aeroplane motor, to the grinding of machinery, rather than to anything possessing a scintilla of literary quality. To attend a concert, in expectation of succumbing to the beauty of music, and to be disappointed by its deformity, is like paying a visit to Venus and finding that she has become cross-eyed.

FALSE IDEAS

Sensationalism is always a departure from the normal, and congeries of noise may be contrived more easily than beautiful music.

To create only beauty: that should be the steadfast purpose of every artist. Even the ugly in life takes on a certain nobility and beauty in the art of a great genius, who sees everything with the eye of an artist—not of a culture.

No subject is worthy of a composer's attention that is not enriched and dignified by a relationship with the tragedy or comedy of human life; and he should remember that ugliness only grows where beauty has eluded him; that it is a symbol of his frustration. Let him learn not to confuse bric-a-brac and mechanical monstrosities with the beauty, the tragedy, or the comedy of human existence; and let him ponder that one may see more from the heights of Mt. Olympus than from the top of a manure heap.

Much in contemporary literature reveals the same deficiency in sensing values. It would seem that many authors think it merely necessary to employ a sufficient number of "God damns" to make their work dynamic. In literature, the profanity of ruffians is used to supplant the logical development of ideas to suspense and climax; in music, blobs of dissonance are employed to displace that which should be created by the convergence of contrapuntal designs.

What has become of the psychological development of idea or theme? Even the ascent of a sky-rocket is an essential precursor to its effective explosion, since suspense heightens the spectator's interest. But the bombs of far too many writers endlessly explode without rhyme or reason. "O Zarathustra! Crack not so terribly with thy whip! Thou knowest surely that noise killeth thought!"

Several years ago Conrad Aiken, in reviewing an anthology of magazine verse, made the following comment, which reveals the keen perception of a great writer, and which it would be well for every creative artist to memorize: "How does it happen that it is only a scant dozen times in the course of these 184 pages that we find anything like a profound approach to the problems of our lives, or a serene and proportioned understanding of them, or a passionate rebellion at them, or anything, in fact, but clutters of thin sentiment, foolishly expressed, and dusty concatenations of petty irrelevancies?"

If all Americans who seize the pen would heed the counsel contained in the Aiken utterance, we would soon develop an art so meritorious that our writers would no longer be subjected to the ridicule, or to the cupidity, of Europe. There is no hope for the creation of profound music in America until the literary taste of our composers shall have made an extensive advance. If one has no sense of values in literature, it is utterly impossible to write profound music. The goddess of music reveals but little of her charms, and none of her passion, to him who brings her pinchbeck offerings.



(Photo © Harris and Ewing.)
BAINBRIDGE CRIST
American composer and author.

POEMS BY LILY STRICKLAND

Juba's Drum

Nothing but the elemental passion of his soul
Stirred into pulsing life by nature's burgeoning,
By burning looks from maidens in the dancing ground,
Glowing and lithe in rising moon of tropic night;
'Twas all the inspiration Juba knew of life,
And its wild call he beat upon his palm-tree drum,
Ah, never was such rhythm; such deep mellow sound
As Juba brought forth from his drum of wood and skin!
And never was such dancing in the jungle glade
Where youth, intoxicated by the fevered throbs,
Stabbing the air in fierce crescendo, stamped and swayed
At Juba's will. Only a savage, and unlearned
Of music's art; yet when he played, the gods themselves
Smiled on their child and said his was a master hand!

The Living Pan

Once, in his domain of the elder world,
He ruled supreme, nor warred with lesser gods
For rights on hearts of men: His song was known
Where fierce majestic deities were feared,
But never loved. The forest was his throne;
The creatures of the wood his neophytes;
When through the verdant dusk of mighty trees,
His flute-song echoed on the list'ning air,
Each wild heart thrilled to hear the melodies
He wooed with ecstasy; then came, and peered
From shelt'ring bole, the timid sprites,
Drawn to his witchery, and from the lair
Of forest denizens, came beasts and birds,
And small wild things to answer his soft call.
Wherever there are woods, Pan lives today;
His spirit dwells in bird and bloom and tree;
In running brook; in winds; in sun or shade.
You who have heard his song, will you deny
His immortality, or that his flute
Has ceased to sound, as once in Arcady?

A Singer

I heard her sing a little song,
And in my eyes unbidden tears
Came stealing, wistfully and slow,
Bringing me dreams of yesteryears.
Like some soft flute, tender and low,
Heard from a distance in the night
When all sounds wear a muted voice
And blend in beauty with moonlight.
So sweet the music of her voice,
So pure and true its melody,
No artistry could train her soul
To shine through tones so perfectly.
For life alone had taught her this,
And all her heart was mirrored there
Within the compass of her voice
Singing a song of love's despair.

IN NEXT WEEK'S ISSUE: VIRGINIA FINDS HER FOLK-MUSIC—by John Powell

MUSIC WEEK IN NEW YORK

Appearances by Opera Comique—Helene Adler—Grandjany and LeRoy—National Orchestral Association with Myra Hess—Hall Johnson Choir with Marian Anderson—New York Philharmonic and Boston Symphony Orchestras—Juilliard School—Harvard Glee Club—Singers' Club and Edward Johnson—Armand Tokatyan—Harold Bauer

APRIL 4—Johann Strauss' ever youthful operetta, *The Bat* (*Fledermaus*) was produced by that enthusiastic band of singers, the New York Opera Comique, at the Hecksher Theatre, opening the final week of the group's season. Perhaps one reason for the inspired performance was the knowledge that next season the company will be promoted to Broadway. The audience followed the graceful English version provided by Lawrence Langer and Robert A. Simon with rapt attention; no lobby librettos had to be purchased here. The language and the spirit were native and contemporary. The unfamiliar treat of hearing American singers being permitted to sing in their own tongue seemed so agreeable to the audience that the result was sheer entertainment for everybody, the listeners, the principals, the choristers, the conductor and the orchestra players. Patricia O'Connell as Rosalinde appeared to advantage, giving evidence of her vocal and histrionic gifts. Janice Davenport as Adele, gave a telling account; Kurtis Brownell, as Alfred, scored vocally, in appearance, and histrionically. Here is the roll of honor, in addition to those mentioned: Crawford Wright, Blind; William Hain, Gabriel von Eisenstein; Benjamin Tilberg, Falke; Arnold Spector, Frank; Thelma Goodwyn, Ida; Rise Stevens, Prince Orlofsky; Wells Clary, Frosch. Rudolf Thomas was the conductor.

Helene Adler, soprano (sister of the pianists, Clarence and Josef Adler) gave her first New York recital at Town Hall before a large and enthusiastic attendance. Her program contained *Ah lo so*, from Mozart's *Magic Flute*; *Marietta's Lied*, from Korn-

gold's *Die todte Stadt* (particularly well done); *Depuis le jour*, from Charpentier's *Louise*; and unhackneyed songs by Handel, Hugo Wolf, Joseph Marx, Bachelet, Poulenc. Leoncavallo, Szulc, Horszmann, John Bartlett, Frank Bridge, Granados and Obradors. Personable Miss Adler, who has been heard here in summer opera, revealed estimable talent, interpretative powers, sound musicianship and useful knowledge of Italian, German, French, Spanish and English diction. Unfortunately, the singer had a noticeably bad cold, but nevertheless, she revealed a voice of good size, pure and clear tone, and agreeable quality. Josef Adler played valuable accompaniments.

APRIL 5—Marcel Grandjany, harpist, and René LeRoy, flutist, were heard in joint recital at Steinway Hall, by an audience that overflowed into the foyer. Their program listed Bach's sonata in E flat and numbers by Nin, Gretchaninoff, Ravel and Rimsky-Korsakoff for harp and flute; harp solos by Respighi, Renie and Grandjany; flute pieces by Debussy and Honegger; and Debussy's *Dances*, with the accompaniment transcribed for two harps (Djina Ostrowska and Beatrice Burford) by Mr. Grandjany from original string orchestral accompaniment. Mr. Grandjany and Mr. LeRoy are master instrumentalists, with mature musicianship and encompassing technic. The fashionable and insatiable Grandjany-LeRoy devotees came early and stayed late. Misses Ostrowska and Burford were efficient aids in Debussy's *Dances*, and received a prolonged round of applause.

The Saint Cecilia Club, Victor Harris, conductor (during the twenty-six seasons of

its career), came to Town Hall for its fifty-fourth concert. This women's chorus opened its brilliant program with Mendelssohn's infrequently sung motet, *Laudate Pueri Dominum* and proceeded with numbers by Colin Taylor, Powell Weaver, Ethelbert Nevin, Richard Kountz, Kodaly, Percy Fletcher, Frederick Wood, Strauss and Brahms, closing with a first hearing of Mr. Harris' Medley from the *Sunny South* (*Oh! Susanna, Swing Low, Sweet Chariot, Golden Slippers, Deep River, Dixie*), written for the club. Lilian Bennett, contralto, sang the solo part in the arrangement of Ethelbert Nevin's *When the Land Was White with Moonlight*, which had to be repeated. The soloists in Fletcher's *Witches Carnival* were Mrs. Anne Burr Jecker, soprano, and Miss Clare Scheuer, alto. The club sang remarkably well and was in perfect balance. The singing of *Ständchen* was a *tour de force* and had to be repeated. John Goss, guest soloist, offered seventeenth and eighteenth century songs and sea songs. Willard Sekberg was the accompanist.

Myra Hess gave a musically sensitive, lovely and brilliant performance of Beethoven's concerto in C minor with the National Orchestral Association at Carnegie Hall on Tuesday afternoon. The audience took the soloist completely to its heart. The orchestra, under Leon Barzin, played in fine form, and scored convincingly with the first Beethoven symphony (marked by expert precision) and Rimsky-Korsakoff's *Scheherazade*, performed colorfully and romantically. It has been of singular interest to watch the improvement of this band of students through the season. The players and their conductor received hosannas from the audience.

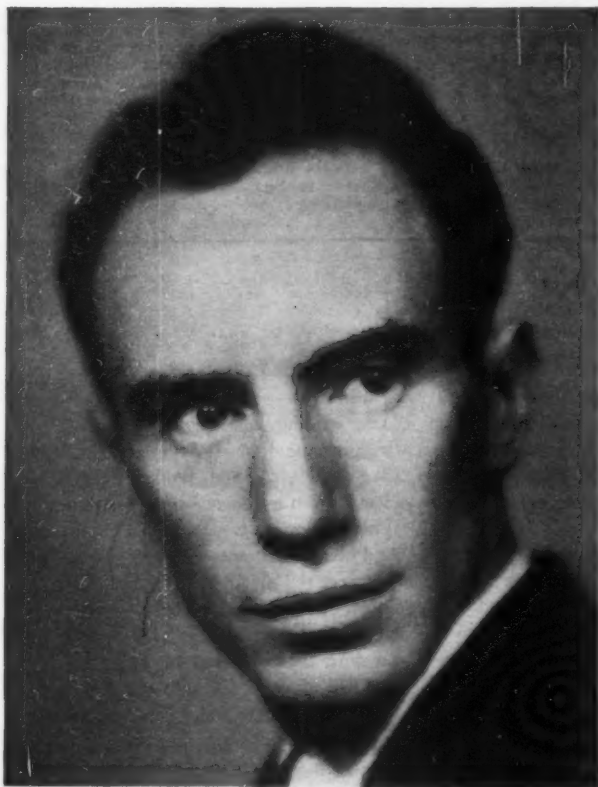
Marian Anderson, contralto, and the Hall Johnson Negro Choir were presented to a delighted audience at the seventh and last concert in the Columbia Concert Series held this season at Carnegie Hall. Offering groups of Italian, German and English songs, Miss Anderson confirmed the impression gained from previous hearings that hers is a voice admirable in range, flexibility, color and volume, used with sensitive musicianship and artistic illumination of text. She sang Mozart's *Alleluia*, Tchaikovsky's *Had I Only Guessed* and Whither Goest Thou? and Griffes' *By a Lonely Forest Pathway*.

Miss Anderson also joined the choir in *Fix Me Jesus*, and *Deep River*. Hall Johnson's wholly delightful contributions were thoroughly enjoyed; it is difficult to pick a favorite in so many colorful and engaging performances. Purity of intonation, sensitive balance and the unusual vocal shadings peculiar to their racial art, marked the offerings of the choir, from spirituals to secular folklore, such as Casey Jones and St. James Infirmary Blues, and the favorites, *Carry Me Back to Old Virginny* and *Old Black Joe*.

Five Tuesday evening concerts are to be given by the Musician's Symphony Orchestra, composed of 200 unemployed musicians, and a number of distinguished conductors and soloists. The first of the events planned by the Musicians' Emergency Aid in coöperation with the American Federation of Musicians, Local 802, to alleviate further suffering and want among the ranks of the musical unemployed, took place at the Metropolitan Opera House and featured Leopold Stokowski conducting Beethoven's fifth symphony; and Jeannette Vreeland, soprano, Lawrence Tibbett, baritone, the Schola Cantorum chorus of 200, and the boys' choruses from St. Paul's Church, Brooklyn, and public school No. 63, (Bronx) in Wolf-Ferrari's cantata *The New Life*. The cantata was conducted by Hugh Ross. Everett Tutchings was at the organ and Stewart Wille was the assisting pianist. The huge orchestra completely occupied the stage of the opera house, and gave an ardent and excellent performance of the symphony, played after only one rehearsal under Stokowski, but previously drilled by Sandor Harmati. The contribution of Hugh Ross and his choristers was also of a high order. Wolf-Ferrari's seldom heard work made a deep impression. Most compelling were the authoritatively delivered solos of Lawrence Tibbett and Jeannette Vreeland. It is doubtful if baritone and soprano ever sang in New York in better form and it is also dubious if their artistic efforts ever received greater public acclaim than at this memorable concert for so worthy a purpose.

APRIL 6.—Lalo's symphony in G minor was given by the Philharmonic Orchestra at its Wednesday and Friday concerts, under the direction of Sir Thomas Beecham. The work, seldom played by American orchestras, is effective even if not great. It was

GORODNITZKI



"There were indications at Carnegie Hall last night that Sascha Gorodnitzki has become a public favorite. The young pianist was introduced a season ago and subsequently appeared in recital, arousing great enthusiasm on both occasions. The audience last night was no less demonstrative."
—New York World-Telegram, January 29, 1932.

Steinway Piano

CLEVELAND

with Cleveland Symphony Orchestra, Nikolai Sokoloff conducting

"Striking brilliancy is one of his outstanding qualities; but to this he adds many of the qualities of tone and musical understanding. There is dash and fire in his style and also a beautiful tone, when he is not aiming primarily for the fireworks, which latter, however, are much in order in the playing of the Liszt E flat major concerto. Certain it is that few composers have better understood the possibilities of the piano. In this concerto, there is not only a dash forward, but also a beautiful cantilena that last night was delivered in a delightful manner. With Gorodnitzki at the piano playing this Liszt composition, there is no doubt about it, the solo instrument and the soloist are merely accompanied by the orchestra in producing effects."

—Archie Bell, *The Cleveland News*, March 25, 1932.

"A young man of notable talent, destined one day to join the select circle of the Olympians. He played the Liszt E flat concerto with much sparkle and brilliancy, with a telling climax at the peroration. Mr. Gorodnitzki pleased his hearers greatly, and he was heartily and insistently applauded."

—James H. Rogers, *Cleveland Plain Dealer*, March 25, 1932.

BUFFALO

"YOUNG PIANIST WINS OVATION AT CENTURY CLUB—His wide range of dynamics and his electrifying fortissimo aroused demonstrations of stirring appreciation. The Schumann *Carnival*, Opus 9, yielded at Mr. Gorodnitzki's hands every shade of color and ardor of feeling which his dazzling technical powers could summon. The wistfulness of the *Pierrot*, the leaping cadenzas giving the effect of gay abandon, and the kaleidoscopic color, with a waltz movement that was alluring beyond words, quite swept his audience off its feet and the hall rang with applause."

—M. B. S., *Buffalo Courier-Express*, February 23, 1932.

"A YOUNG PIANIST OF ELECTRIFYING TALENT—In the Beethoven Sonata his treatment of the song-like Andante was particularly beautiful. The Chopin studies in thirds and sixths were played so superbly with the art that conceals art that one thought of them first as pure music and, later, as tremendous technical problems. The audience refused to disperse at the end of the program."

—Mary M. Howard, *Buffalo Times*, February 23, 1932.

"Young Gorodnitzki is the possessor of an enviable technical equipment which often contributes to amazement on the part of the listener. The voice of each and every note fell distinctly on the ear, scale passages and embellishments were of biting clarity, and the whole pulsed with dynamic vigor. An audience which filled the hall waxed enthusiastic over the evening's brilliant demonstration and called upon the pianist to play extras."

—Edward Durney, *Buffalo News*, February 23, 1932.

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George Engles, Director

performed fluently. Delius' *The Walk to the Paradise Garden* (from the opera, *A Village Romeo and Juliet*), had a poetic reading and moved its hearers. Berlioz' *Chasse Royale et Orage* (from *Les Troyens*) preceded the Mozart *C* major symphony, gracious and tonally suave under Sir Thomas. The program opened with the Beecham arrangement of diverse works of Handel, gathered under the title of *The Gods Go A-Begging*, which had enjoyed previous hearing here during Beecham's visit.

The seventh of the chamber music concerts at the Juilliard School of Music brought the Persinger Quartet, organized and directed by Louis Persinger, of the faculty (Mr. Persinger and Dorothy Minty, violins; David Dawson, viola; Virginia Quarles, cello, the latter three from the study body of the Juilliard Graduate School) in Mozart's quartet in *C* major, variations (*Death and the Maiden*) from Schubert's *D* minor quartet and Dohnanyi's quartet in *D* flat major, op. 15. This foursome presented artistic coordination and quartet playing of a high order. Individually, the students are excellent instrumentalists, and Mr. Persinger has welded them into an unique ensemble of its kind.

Large numbers of Harvard alumni, their families and friends, and devotees of the gentle art of choral singing crowded Town Hall to hear the annual concert of the Harvard Glee Club, Dr. Archibald T. Davison conducting. After Fair Hwald, the collegiate chorists progressed through Beethoven's *Hallelujah* chorus, sixteenth century Italian and English writings, *Der Gang Zum Liebchen* of Brahms, a chorus from the *Mikado* (Sullivan), several English folksongs, two choruses from Gabriel Faure's *Requiem*, Willan's *Border Ballad* and *To Thee Alone Be Glory* by J. S. Bach. Dr. Davison's work with his youthful choirs is familiar enough to preclude detailed comment here. The selections were admirably interpreted and intoned and the conductor's desires regarding nuance and dynamics adhered to strictly. Several pieces had solos well sung by F. E. Johnson and J. S. Colman.

APRIL 7.—Its last Thursday evening concert of the New York series for 1931-32 was given by the Boston Symphony Orchestra at Carnegie Hall, with Serge Koussevitzky functioning as usual at the conductor's desk. The program opened with Ernst Toch's *Bunte Suite*, op. 48, a local premiere. The work is light in character, as its title implies, with bits of melodic suggestion, and clever, scintillant orchestration. Some mild modernistic harmonies lend spice to this pleasant but not highly consequential opus. Toch has spoken elsewhere in a more significant musical voice. The rest of the Koussevitzky choices, suggestively and convincingly conducted and most brilliantly played, were Debussy's *The Afternoon of a Faun*, Strauss' *Till Eulenspiegel*, and Tchaikowsky's fifth symphony.

When, at Town Hall, Conductor Charles A. Baker assumed his place before the Singers' Club, the advance applause which greeted him testified to the high esteem in which he is held by his audiences. Baker's leadership is characterized by complete understanding of the artistic possibilities of his ensemble. He does not find it necessary to resort to trick effects to extract the utmost from his rich-timbered voices; it is sheer musicianship and virtuosity which have made the Singers' Club a pliant, finely controlled body of vocalists. Its attacks are clean, the intonation true, the musical expressiveness invariably in consonance with the best traditions. The offerings embraced numbers by G. Waring Stebbins, Franz Mair, Oley Speaks, F. K. Logan, A. Emmett Adams, Morley, Franz, Grieg and others. Edward Johnson (an alumnus of the Singers' Club, from the days when the "singing actor" was a young student in New York, before his first triumphs in Italy) was the guest of honor and soloist. Johnson sang with impressive blending of vocal appeal and interpretative depth, airs from Arne's *Comus*, Handel's *Sosarme* and Puccini's *Bohème*, also quaint old English lyrics set by Warlock and Hughes, in addition to songs by Quilter, Zeckwer and Mary Turner Salter. Karl Young accompanied Johnson. Ernest Benson was the soloist in Harry Burleigh's *Just So*; Dr. S. W. McGrath and Wesley Aves took the vocal leads in Dvorák's *Going Home*. Fred Shattuck, pianist, and Irving G. Davis, organist, provided the accompaniments for the Baker forces.

Emily Roosevelt, soprano, offered a matinee recital at Town Hall, including in her program *Aria di Polissena*, from Handel's *Radamisto*; Zeffiretti lusinghieri, from Mozart's *Idomeneus*; *Leise, leise*, from Weber's *Der Freischütz*; two songs by Schumann; three by Joseph Marx; and others by Veracini, Poldowski, Georges, LaForge, Vaughan Williams, Clive Carey, Anne Stratton, Clara Edwards and an arrangement by H. Lane Wilson of an Old English song. Miss Roosevelt has a powerful, rich and mellow voice, effortlessly projected, and also sound technical foundation and much interpretative ability and linguistic command. The audi-

ence approved heartily, especially after the operatic arias. Miss Stratton and Miss Edwards were in the audience and shared in the applause after their songs had been presented delightfully by Miss Roosevelt. Kurt Ruhrseitz was an understanding accompanist.

APRIL 8.—Several thousand admirers congregated in Carnegie Hall on this evening, to hear Armand Tokatyan, Metropolitan Opera tenor, offer five groups of songs preceded by Una Furtiva Lagrima from Donizetti's *L'Elisir d'Amore*. He was in splendid voice and garnered many salvos of applause from the delighted listeners who called for many encores. In the Italian and other romantic numbers, as well as in German Lieder by Richard Strauss and Hugo Kaun, Tokatyan projected interpretations instinct with feeling and musicianship. His ingratiating personality and pleasing *mezzo voce* were encountered also in the French songs of Joseph Szulc and Charles Koechlin, Three Armenian songs by R. P. Komitas, as well as a group in English, constituted other outstanding features, including a new song (repeated) by Clara Edwards. Kurt Ruhrseitz gave finished accompaniments.

APRIL 9.—Liszt's most impressive orchestral opus, the *Faust Symphony* (much too rarely heard) comprised the bulk of the Boston Symphony Orchestra concert at Carnegie Hall last Saturday afternoon. The work itself needs no renewed discussion in detail at this time. Suffice it to say that its directness, dramatic fidelity, exalted expressiveness in thought and feeling, potency of orchestration, and beauty of melody, exerted renewed powerful effect on the listeners. Serge Koussevitzky put his whole

heart and soul into the interpretation and with his expert instrumental exponents in tone and technic, gave an undeniably moving presentation of the masterpiece. The solo tenor, Rulon Y. Robinson, and the Harvard Glee Club (singing with taste and accuracy) aided appreciably in the performance. Opening the program with an eloquent reading of the Egmont overture by Beethoven, Mr. Koussevitzky thereby made the concert a timely commemorative tribute to Goethe, in whose works *Faust* and *Egmont* are prominent heroes.

At Steinway Hall, Marie Edelle, soprano (member of the Philadelphia Opera Company), gave an evening song recital of merit, with a variety of numbers. She displayed a voice of commendable quality and range, with able diction in the various languages, and adequate sense of interpretation. Viola Peters was a capable supporter at the piano.

Beethoven's quartet in *C* minor, a Dittersdorf quartet in *E* flat major and excerpts from Schubert, Brahms and Schubert were played by the Perle String Quartet at the morning concert in a series of intimate concerts for young people, at the Barbizon Plaza. The players were cordially received by their youthful audience, which has been asked during the entire series to sit in judgment before programs of adult proportions, without a helping word of any description.

APRIL 10.—A colorful and otherwise picturesque program was chosen by Sir Thomas Beecham for his Sunday afternoon concert at Carnegie Hall. First came the scintillatingly played overture to Smetana's *Bartok's Bride*. Followed Bax's somewhat long drawn out but lyrically attractive symphonic

poem, *The Garden of Faud*. Next in order were Tchaikowsky's *Serenade* for strings; Handel's *Concerto grosso* in *E* minor, for strings; Delius' tuneful intermezzo, *The Walk to Paradise Garden* (from his opera, *A Village Romeo and Juliet*); and the overture and wedding march from Rimsky-Korsakoff's *Le Coq d'Or*. Lively applause was garnered by Sir Thomas and the expert Philharmonics.

Chalif Hall held an interested audience to hear Lolita Savini, mezzo soprano, and Raymond Sachse, pianist, the singer beginning the program with old-time airs. Some good high tones in Nebbie (Respighi) were noted but there was a certain nasal quality in the middle voice. Competent German marked the singing of songs by Marx and Franz. The Saint-Saëns aria (*Amour, Viens Aider*) showed the best singing. Mr. Sachse's pianism revealed good tone and technic in a nocturne and scherzo, by Chopin; in addition, he has lively temperament. Elizabeth Peyser, accompanist, was reliably competent.

Harold Bauer's final concert of the season, a benefit for the American Committee of International Student Service, attracted a large audience to Town Hall on Sunday evening. The program which he offered was as sturdy and dependable as the artist himself—a Bach suite, Beethoven's *Moonlight* sonata, four ballads of Chopin, Laendler and other dances of Schubert, and shorter works of César Franck (arranged by the pianist), Debussy and Ravel's *Ondine*, which is dedicated to Mr. Bauer. The pianist's complete knowledge of his instrument, his sympathetic understanding of its literature, (Continued on page 32)



Photos by Kessler



YVETTE LE BRAY

IN HER INIMITABLE

Song Portraits

IN COSTUME

NEW YORK PRESS, MARCH 28, 1932

Times

"She was herself the star in a program assisted by the Philharmonic-Symphony Scholarship Quartet. Miss Le Bray sang, in costume befitting the characters, a series of 'Song Portraits' of opera heroines."

Herald Tribune

"Her conceptions revealed both understanding and emotional warmth."

Sun

"The program was entitled 'Song Portraits'—The singer had designed her own costumes, and the one worn, for instance in Schubert's 'Ave Maria,' was of striking effect. Miss Le Bray has a beautiful voice . . . with rich tone and appropriate effectiveness."

Post

"With peculiar delicacy and with a voice like a muted violin, Yvette Le Bray last night at the Guild Theatre presented her 'Song Portraits' . . . her voice is warm and has considerable character and is singularly expressive."

Staats-Zeitung

"Sang with musical taste, understanding and temperament, also with marked musicianship and fine diction."

World-Telegram

"Miss Yvette Le Bray, the well-known soprano, delighted a large audience."

Miss Le Bray's costumes are distinguished by their great beauty and exquisite taste.

RECITAL MANAGEMENT ARTHUR JUDSON

Division of Columbia Concerts Corporation of Columbia Broadcasting System, Inc.

113 West 57th Street, New York City

Vienna in Sombre Spirit Turns to Serious Music

"Uplift" Rather Than Diversion—Full Houses for Orchestral Concerts — Strauss, Heger and Klemperer Conduct — Novelties by Marx and Korngold—Count Esterhazy, Composer—Old Favorites in the Concert Halls

VIENNA.—If "amusement" seemed the one and only slogan to draw the public to the Viennese concert halls earlier in the season, the picture is quite the opposite now. Serious—"heavy"—music is the thing of the moment, which shows that a large portion of Viennese music lovers still looks for uplift rather than for diversion from music. The radio, with its tendency to "bring" music to people's homes instead of compelling them to go and seek it for themselves, is thus counteracted in a happy and most welcome manner by the inherent genuine love which the Viennese holds for music, now as before and, let us hope, for ever.

It is the big orchestral and choral concerts which have once again brought the rare and happy spectacle of full and ever overcrowded halls. The Missa Solemnis performance of the Konzerthaus-Gesellschaft, under Hans Weisbach's baton, was one of these occasions, evidently more for the sake of Beethoven's gigantic masterwork than for Weisbach himself, who found, and still finds, a contradictory reception in Vienna. While some acclaim him as "Furtwängler No. 2," others contend that it is Furtwängler's manner rather than spirit that courts the comparison.

Ivan Boutnikoff, Russian conductor, closed his cycle of three modern concerts, also before a well-filled house, with a program that comprised Malipiero's *Sinfonia del Mare*, Tsch's *Small Suite* for the Theatre (both novelties for Vienna), Mossolov's *Iron Foundry* and Kodaly's *Psalmus Hungaricus*.

STRAUSS' ONE TIME ONLY

A sold-out house greeted Richard Strauss at the head of the Vienna Philharmonic, this being Strauss' only appearance this season in the city where he makes his permanent home; and enthusiasm rose high after his conducting of Mozart's B major symphony, Beethoven's fifth, Liszt's *Mephisto Waltz*,

and his own *Death and Transfiguration*. Another capacity house was occasioned by Robert Heger's production for the Gesellschaft der Musikfreunde of Verdi's *Requiem*, with Maria Cebotari, Louise Willer, Costa Milona (a rather uneven green tenor) and Josef Manowarda as soloists.

Heger again, also in the Gesellschaft der Musikfreunde cycle, gave the first performance anywhere of a new symphonic cycle for voice and orchestra by Joseph Marx, entitled *Das Verklärte Jahr*. Marx, one-time composer of finely lyrical songs, has lately turned his back on the easy laurels of the pleasantly melodic in order to cope with big symphonic problems and find his way to a style which is distinctly personal and his own. The new cycle, four songs for a bass voice (Manowarda sang them beautifully) alludes to the four seasons of the year and the corresponding periods of human life. As always with Marx, it is somewhat heavily orchestrated music with a great melodic impulse, clad in an idiom that is freely modern though never radically so. On the same program Heger gave the local premiere of Vladimir Vogel's *Three Studies* for orchestra, and Emil Sauer rode his famous battle horse, Liszt's E flat major concerto, in the "grand manner."

Novelties throughout—though only locally so—formed the program of a Sunday morning concert given by the I. S. C. M. Vienna group, jointly with the Pan-American Association of Composers. Music by Ruggles, Copland, Ives, Weiss, Riegger, Caturia and Henry Cowell was directed by Anton von Webern, with Ruzena Herlinger taking the vocal part.

ENTER KLEMPERER

The great orchestral event of the month, however, was the Vienna advent of Otto Klemperer. Vienna heard him ten years ago before his fame had reached its full bloom. Now he returned to conduct a concert of the Tonkünstler Society and expectations were

pitched high. To say that these were surpassed tells the story. Klemperer had a veritable triumph with Beethoven's seventh and even with so brittle a piece as Stravinsky's *Symphonie des Psaumes*. Both composition and conductor are too well-known everywhere to require further comment. Suffice it to say that Vienna endorsed the international verdict on Klemperer with an instantaneousness and warmth which must have been a surprise even to this spoiled darling of the musical gods.

APROPPOS THE HAYDN YEAR

The debut of a Count Esterhazy, as a composer, marking the continuation of a historic family tradition, was an event of no ordinary interest. Count Franz Esterhazy is an important figure in the musical and social life of the city. That he is also a composer of worth was an agreeable surprise to his many friends. His *Capriccio*, first heard here recently, is a piece of fine, melodic music with an inherently romantic tendency, excellently scored, sincere in invention and splendid in workmanship. It so much caught the fancy of the audience that a repetition was demanded and instantly given.

The orchestra was the Vienna Women's orchestra, a body of noble purpose and intent, and what is more important, of praiseworthy musical qualities. Julius Lehner, ex-conductor of the Vienna Opera, is its leader and guiding spirit. Another novelty of the evening was the overture to a ballet entitled *Max and Moritz*, by Alfred Wess, based on Wilhelm Busch's famous children's book of that name.

OPERATIC REVIVALS

The Vienna Opera, still compelled by enforced economy to keep the lid down on novelties and new productions, achieved a praiseworthy revival (under Robert Heger's baton) of Wilhelm Kienzl's *Kuhreigen* (Le Ranz de Vaches), with Margit Angerer and Josef Kalenberg as the protagonists. Coming as it did in close juxtaposition to Kienzl's seventieth birthday, the opera was welcome as a tribute to the sympathetic figure of its composer.

The second revival of the month at the Staatsoper was *Elektra*, conducted by Clemens Krauss, restaged by Dr. Wallerstein, and with a number of new singers in the important roles. Of these Rose Pauly was the most interesting, and though she could not—and who could?—efface memories of Marie Gutheil-Schoder's unforgettable portrayal of the unhappy Greek princess, her *Elektra* was a notable impersonation. Viorica Ursuleac, Gertrude Rünger and Emil Schipper were the others in the production, which fully merited the praise it received and a considerably larger attendance than it drew.

A "NEW" DVORÁK OPERA

The Volksoper, after a brilliant series of crowded houses, now begins to feel the much discussed crisis once more. Leo Krauss, the young director, hopes to keep the house under his control, but there are other strong competitors in the field, among them Rainer Simons, the original founder of the house and the perpetual candidate for reappointment ever since he withdrew. The latest premiere at the Volksoper was Anton Dvorák's *The Devil and Kate*, previously done here by visiting Czech companies, but now heard for the first time in German. It is not one of Dvorák's strongest inspirations, not even the best of his operas, and only serves to enhance the conviction that the great Czech symphonist and song writer was not a man of the theatre. The story is all too simple and too devoid of dramatic tension and the music, beautifully melodic though it is, lacks theatrical qualities.

The production, well staged, was on the whole satisfactory. The conductor of the occasion was Fritz Fall, a young Viennese who has been successful in Germany and Czechoslovakia as operatic leader and acknowledged as a fine symphonic conductor at Vienna, Paris and elsewhere. Making his operatic debut in his native city, young Fall had a fine and deserved success. His handling of orchestra and stage, and especially the perfect matching of the two, was excellent and showed the hand of a great talent.

OLD FAVORITES

In the concert halls many old favorites were greatly fêted. Alfred Piccaver, American lyric tenor and now an exile from the Staatsoper, had the plaudits of his unconditional adherents. Our old friend, Jan Kubelik, playing a program of truly disarming unpretentiousness, found lenient hearers who loved him more for what he was, than for what he is. Umberto Urbano, Italian favorite, returned after a pause which has not benefited his voice. It is used with lack of taste and with a tendency to rival Jack Smith as a "whispering baritone."

KORNGOLD'S NEW SONATA

Erich Wolfgang Korngold, having dipped deeply into the adventure of the Offenbach and Johann Strauss renaissance, returned to "legitimate" music once more with his new sonata for the piano. It is music written with a light hand and a gay heart,

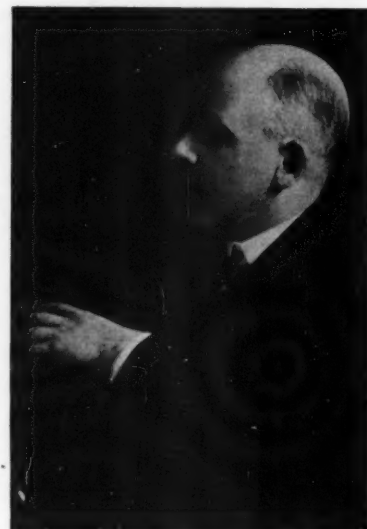
"optimistic" and refreshing, abundantly melodious, entirely free from the tendency to over-pretentiousness shown in Korngold's earlier work. In style it is nearest to the *Much Ado About Nothing* suite, than which no Korngold piece is more popular and generally liked. Paul Weingarten, Viennese pianist, was the interpreter, and in the same recital played Schubert, Reger and others to the audible delight of his admirers.

Other pianists of the month include Elly Ney, whose rank is long established, and two newcomers. One is Frederic Ogouse, young Russian with abundant power and a great, often erratic but always interesting temperament, which displayed itself at its best in the music of Scriabine. The other was Carlo Selvi, Italian, whose debut was marred by nervousness but gave proof of a talent that promises development and fulfillment. Anthea Bowring, young English pianist heard here last season, again had a good success.

PAUL BECHERT.

Many Spring Engagements for Coenraad V. Bos

Coenraad V. Bos concluded, on April 8, the second half of a tour as accompanist to Albert Spalding for the violinist's European engagements. Mr. Bos also plays for the European recitals of Maria Mueller, and he has made a tour through Holland as ac-



COENRAAD V. BOS

companist for Dolores Roy, young American soprano. Mr. Bos' spring concert schedule includes: March 27, accompanist to Spalding in Amsterdam; 28 to Miss Mueller in The Hague; 30, 31, April 4 and 8, to Spalding in Dordrecht, Leenwarden, Paris and Monte Carlo; 12, Miss Mueller, Berlin; 13, Ruth Welsh, American soprano, Hamburg; 14, Emy Lou Biedenharn, contralto, Copenhagen; 15, Miss Welsh, Copenhagen; 16, Miss Biedenharn, Hamburg; 17, Mary Baker, English mezzo-soprano, Leipzig; 18, Miss Welsh, Leipzig; 19, Elena Gerhardt, Leipzig; 20, Miss Welsh, Dresden; 21, Miss Mueller, Hamburg; 22, Miss Biedenharn, Berlin; 23, Miss Welsh, Berlin; 24, Miss Mueller, Bremen; 25, Miss Baker, Berlin; 26, Miss Welsh, broadcasting in the afternoon; in the evening, Miss Biedenharn, Munich; 27, Miss Welsh, Munich; 29, Miss Welsh, Zurich, Switzerland; May 2, Miss Biedenharn, The Hague; 3, Miss Welsh, The Hague; 4, Minghetti, violinist, The Hague; 7, Miss Mueller, Breslau; 9, Miss Mueller, Dresden; 15 to June 1, Miss Mueller, London; June 2 to August, tour in South America with Alexandria Trianti, Greek soprano.

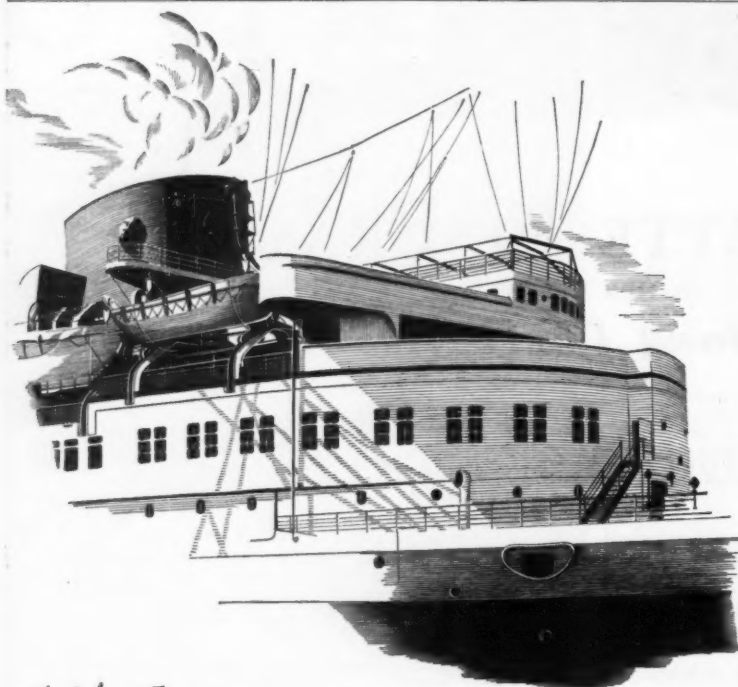
New York Orchestra to Give Sunday Concerts

Sunday evening concerts will be presented by the New York Orchestra under the direction of Modest Altschuler, at the George Washington High School Stadium (New York). The concerts, it is announced, will begin on the first Sunday of July, to continue for a period of eight weeks.

The orchestra's programs will include operatic works, oratorios, ballets, and Shakespearean plays with music to be presented in cooperation with the Ben Greet Players. Works of American composers are to be given special attention, and Mr. Altschuler will examine all scores submitted to him.

Harold Samuel Leaves for Pacific Coast

Harold Samuel, English pianist, recently left for the Pacific Coast to give recitals in Regina and Victoria, B. C., and to appear with orchestra in Vancouver. He will act again as adjudicator for the Manitoba (Can.) Festivals.



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NORTH GERMAN LLOYD OFFICES AND AGENTS EVERYWHERE

North Carolina Announces Plans for State Orchestra, Privately Supported

Prominent Citizens From All Parts of the State Gather at University of North Carolina to Form Permanent Organization—Officers Elected

CHAPEL HILL, N. C.—Following a state survey conducted by the Folk Music Institute, a department of the University of North Carolina, plans for the formation of a permanent symphony society have been announced. Remoteness from the metropolitan centers of musical activity has long impressed the committee (self-constituted in the interest of "at home" music) to be a factor favorable to the building of an organization within the boundaries of the commonwealth, which will bring the literature of the symphonic world to those unable to travel to its present source.

Following a preliminary meeting which was held in Chapel Hill on March 7, invitations were sent to over one hundred citizens throughout North Carolina announcing the meeting of a "steering committee" to which all who attended would be members. This meeting, held again in Chapel Hill, brought 150 prominent citizens together. After a thorough review of the possibilities of making a permanent symphony orchestra the major project of the society, an executive committee was elected to begin active work towards this end.

It is the plan to organize local orchestras throughout the state as members of the parent organization. A training camp to which selected groups of musicians will be invited to come for intensified instruction under professional directors is being promulgated. Announcement of the location of this camp is expected from the executive committee by May 1.

Musicians from three classifications are being considered for membership in the organization. They will be drawn from

former symphony men, not now actively engaged in symphonic work. The survey reveals that many such men are to be found in North Carolina. Adult musicians, teachers and others beyond school age who have sufficient talent and experience will be employed together with such school musicians as are needed to complete the organization. This will constitute the third source of material.

In order to build the organization on a strictly professional basis from the beginning, the North Carolina Symphony Society has been formed. Memberships are being sold at one dollar. Upwards of 20,000 such memberships are sought during the first year of the existence of the Society. Already a charter group of memberships has been sold at amounts ranging upwards to \$1,000 each. After the orchestra has been trained to the point where concerts may be played, a state-wide tour of introduction is planned. This tour will doubtless be made in the fall of 1933, for which a nationally known conductor will be engaged.

Officers of the North Carolina Symphony Society are: President, Colonel Joseph Hyde Pratt, Chapel Hill; first vice-president, Mrs. Reuben Robertson, Asheville; second vice-president, John Sprunt Hill, Durham; third vice-president, John Small, Jr., Charlotte; secretary-treasurer, Felix Grisette, Chapel Hill. The executive committee carries the names of the following: Mrs. Eugene Davis, Statesville; Hugh MacRae, Wilmington; Bishop Kenneth Pfohl, Winston-Salem; Isaac L. Battin, Raleigh; Mrs. J. M. Hobbins, Farmville; M. Struthers Burt, Southern Pines; Earl Slocum, Greensboro; Jenn Coltrane, Concord; and Lamar Stringfield, Chapel Hill. H. S. D.

His Majesty's Theatre, March 20, was its last and most interesting of the present season. Music by Wagner, Beethoven, Holst, Brahms and Grieg was chosen by popular vote, and Conductor Clarke and his musicians performed it to the satisfaction of a capacity and responsive audience.

Marguerite Peladeau, dramatic soprano, pupil of Salvador Issaurel, won the purse offered by the Ladies' Morning Musical Club. E. C. N. L.

Agustin Llopis to Appear Here

Agustin Llopis, Spanish baritone, who is appearing in Frank Patterson's opera, Beggar's Love, and La Serva Padrona, being given at the Roerich Museum this week, arrived in New York the early part of January and is now coaching with Ada Soder-Hueck. It is his initial appearance in this country although he has had much experience abroad.

Mr. Llopis made his debut at the age of eight with the Liliputian Light Opera Company in Barcelona, working with it for four years when a law was passed forbidding children under seventeen to perform in public. At seventeen he became connected with a grand opera company as second baritone, during which time he met Italo Cristali, with whom he studied for three years. He toured the Orient with the Carpi Opera Company for three years, singing in Bohème, Cavalleria Rusticana and Madam Butterfly. Llopis returned to Spain in 1928 and was engaged as first baritone by the Vinas and the Amparo Romo light opera companies. These two companies consolidated and Llopis, after completing his first contract, was engaged

by the new company for a six months' tour of the Orient. At the conclusion of the tour, he remained in the Philippines working for several light opera companies, singing in concerts and on the radio.

Gena Branscombe's Daughter Writes Musical Play

Gena Tenney, daughter of Gena Branscombe, is the author of *It Happened in Utopia*, the musical comedy presented on April 1 at the McMillin Theatre by the junior class of Barnard College, New York. The story deals with the discovery by a young scientist of Utopia, the eternal ideal of society, which does not exist in matter and yet is more enduring than matter. However, upon his arrival in Utopia, he finds billboards posted on the temple, a night club in process of organization, a hot dog stand doing a thriving business, and League of Nations delegates, child welfare workers and other products of our un-Utopian civilization on hand. The gentle inhabitants of the storied land are crowded out of the picture. The music is charming and original, and varies from the delicate Moonlight Ballet in the first act to comedy songs of the sign-board painters, real estate broker and the eccentric lady professor. The final number, *I've Always Loved You*, has a captivating waltz tune and was much applauded. Assisting Miss Tenney in writing the music were Cecelia Friedland, Berenice Gottfried, Edith Guld, Elizabeth Krapp, Katherine Lewis, Phyllis Machlin and Edith Ogur. There was a capacity audience and much applause. M. L. S.

Montreal Music Week Winner Announced

Concerts and Recitals Attract Large Audiences

MONTREAL, CAN.—The Royal Bank Men's Choir gave a successful concert at Victoria Hall. The singers showed evidence of careful training in a well-balanced program. Walter Clapperton conducted and Claude de Ville accompanied at the piano. On this occasion the choir was assisted by the McGill Conservatorium String Quartet (Maurice Onderet, Harry Norris, Lucien Sicotte and Jean Belland). These experienced players offered a group of short compositions by Mendelssohn, Glinka, Glazounoff, Boccherini and Sokoloff.

The Montreal baritone, Gordon Tenny Brand, was cordially received when he appeared recently at Tudor Hall. Mr. Brand executed Italian, French, Scottish and English songs with understanding, but the Scottish ones seemed to please his audience in particular. Expert accompaniments were supplied by Dr. Herbert Sanders.

Paul de Marky, Hungarian pianist, now residing in Montreal, appeared for his annual recital at the Ritz-Carlton Hotel, March 1. The recitalist was greeted by an enthusiastic and fashionable audience, which taxed the seating capacity of the hall. Mr. de Marky is the only local performer who, so far this year, has had an overflow gathering at a concert. The program, though conventional in structure, was nevertheless off the beaten path, for it listed compositions seldom heard in Montreal. The first

group, played with fleetness of technic and understanding, was devoted to Clementi, Bach-Busoni, Bach and Brahms. Then followed music by Chopin, in which the pianist revealed himself an expert interpreter. His performance was characterized by spontaneity, lightness of touch, fine singing tone and poetical insight. The concluding numbers, brought forth dexterously, were by Szymanowski, Griffes, Scott, Moszkowski and Strauss-Dohnányi.

Winners of the recent Music Week scholarships were as follows: Piano—The C. W. Lindsay scholarship of \$50, for ages from eight to twelve, won by Dodo Breiman, pupil of Olga Guilaroff. The Willis and Co. scholarship of \$50, for ages from twelve to sixteen, won by Germaine Dufresne. The Layton Bros. scholarship of \$25, for ages from sixteen to twenty, won by Marie Paule Audet, pupil of Outremont Convent. Honorable mention: Tarnaia Bliss, Marguerite Lesage and Marcel Hebert.

Vocal—The Pinet & Jarry scholarship of \$50, up to twenty-five years, won and divided between Lucille Beaudry and Armand Noel, pupils of Celine Marier. Honorable Mention: Phyllis Hamel, pupil of Celine Marier, and Marguerite Peladeau, pupil of Salvador Issaurel. The cup donated to the Delphic Study Club by J. W. Shaw & Co. for vocal competition was won, for the third consecutive year, by Lottie Farrar, contralto, pupil of Celine Marier. Miss Farrar acquires the right to keep the trophy permanently.

Organ—Tudor Hall scholarship of \$50, up to twenty years, won by Marguerite Lesage, pupil of the National Conservatory of Music. A scholarship of \$25, given by a member of the Delphic Study Club, was awarded to Therese Sylvain, pupil of the National Conservatory of Music.

Violin—Scholarship of \$50, given by a prominent citizen of Montreal, divided into two scholarships of \$25, age up to sixteen, won by Fanny Kirshenbaum and Mildred Goodman, pupils of Maurice Onderet.

The concert which the Montreal Orchestra, conducted by Douglas Clarke, gave at

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Boston Acclaims Rosa Ponselle; Giesecking Arouses Enthusiasm

Bloch and Toch Featured on Flute Players' Program

BOSTON.—Rosa Ponselle, singing in Boston for the first time in several seasons, was most cordially greeted at her recital in Symphony Hall on April 3, by an audience which behaved ecstatically. Miss Ponselle's singing warranted such manifestations, for Bostonians of the present generation have rarely heard so fine a demonstration of vocal art. Her program included arias from Romani's Fedra and Rossini's Semiramide, and songs and airs in Italian, English, French and German. Miss Ponselle added countless numbers to the announced program, while the audience remained insatiable. Stuart Ross provided the accompaniments as well as piano solos.

WALTER GIESECKING

Another celebrity, Walter Giesecking, played at Symphony Hall on the following Tuesday evening. A large audience heard and applauded Giesecking in a catholic program drawn from the great masters of piano music—Bach, Beethoven, Schumann, Debussy and (for the first time in Boston) Chopin. Almost needless to say, Giesecking was again the master of many styles, the superb technician and musician.

BOSTON SOPRANO IN RECITAL

Marguerite Porter, Boston soprano, sang in Jordan Hall on April 4, her well chosen program including old airs in Italian and English, three Lieder by Strauss, arias from Figaro and Faust, a group of French lyrics and a group of English songs that, for a change, did not do violence to the musician's sensibilities. Miss Porter has in many previous appearances demonstrated that she has a voice of beautiful quality, a serious approach to her art, musical understanding, mastery of diction and a pronounced interpretative ability. Her one besetting difficulty is nervousness. She was well received by an audience of good size.

FLUTE PLAYERS' CLUB

Two modern composers, Bloch and Toch, were featured on the final program of the season given by the Flute Players' Club, at the Boston Art Club on April 3. The former was represented by a piano quintet,

heard for the first time in Boston, making occasional excursions into quarter tones. Toch's piece, which was also a novelty here, was the recent piano sonata. The other numbers on the program were a quintet by Chadwick and the recently composed Dusk, for flute, harp and cello, by Arthur Foote. Jesus Maria Sanroma was the pianist, while the balance of the performers consisted of members of The Boston Symphony Orchestra.

OTHER CONCERTS OF THE WEEK

Other concerts of the week included a debut, on Sunday afternoon at Jordan Hall, of the youthful Frankie Zecchino, child prodigy violinist, pupil of Emmanuel Ondricek, who played a "grown-up" program which included La Folia of Corelli, a first performance of Lauber's fantasy for violin orchestra and solo obbligato, and shorter works; and a program of choral music, presented by the Hubbard Chorus, led by Vincent V. Hubbard, at Jordan Hall on April 5. Numbers by ancient composers made up the first part of the program, which was ended by a cantata, For He Is Risen, the music of which was by Joseph W. Clokey, and words by Robert Hillyer. In between, Eva Gingras sang a group of songs in English, while Camille Girouard interpreted an air from Massenet's Herodiade and a group of shorter works. One other concert which had been announced for Thursday evening, by Howard D. Harrington, tenor, had to be postponed at the last minute because of the singer's indisposition.

Finally, Martha Graham and her dance group gave a first recital in Boston on April 8 at Jordan Hall. An audience that was none too large indicated that Bostonians are still slow to give full credit to reputations acquired elsewhere, and must be "shown" themselves.

Arthur Fiedler conducted the first of two regular spring concerts at the Museum of Fine Arts on April 15. On that occasion he led an orchestra composed of Boston Symphony men. A second concert will be given on May 12 by the Harvard Glee Club, led by Dr. Archibald T. Davison. On both occasions it is likely that, as in previous

seasons, huge throngs will be attracted to take advantage of participating in music and fine arts under the same roof at the same time. M. S.

Activities of Columbia Concerts Artists to Continue Through Spring

Despite the impending close of the season, Columbia Concerts Corporation reports the month of April an unusually active one in music. Among the artists whose appearances continue unabated this month are the sopranos, Rosa Ponselle, who was engaged for recitals in Orange, April 1, Boston, 3, and Pittsburgh, 7; and Elisabeth Rethberg, who sings in St. Louis, April 19, Saratoga Springs, N. Y., 21, and York, Pa., 25. Grace Moore appears at a concert of the New York Junior League, April 19. Jeannette Vreeland sang in New York on April 5 at a benefit for the unemployed and with the Philadelphia Orchestra in Schönberg's Gurrelieder, 8, 9 and 11. In May, Miss Vreeland will be soloist with the New York Oratorio Society in the Bach B Minor Mass, in White Plains, and at the Evanston Festival. Jeanne Dusseau's engagements included Halifax, April 1, and with the Handel and Haydn Society of Boston, 10. Maria Kurenko's schedule takes in Wheeling, W. Va., April 11, Charlotte, N. C., 14, and Brooklyn, N. Y., 20. Hulda Lashanska fulfilled an engagement in East Lansing, Mich., April 12.

Contraltos are equally busy. Sigrid Oenig: April 1, Albany; 5, Buffalo; 7, Bridgeport; 8, Oneonta, N. Y., and 11, with the Beethoven Association. Merle Alcock: April 10, Boston; 12, Minneapolis, Minn. Marian Anderson: April 5, Columbia Concerts Course, Carnegie Hall, New York; 11, Boston; 17, Institute, W. Va.; 19, Petersburg, Va.; 26, Philadelphia. Kathryn Meisle: April 5, Akron, O.; 7, Winona, Pa.; 8, Ames, Ia.

Among the tenors, Paul Althouse, soloist four times this month with the Philadelphia Orchestra, also appeared with the Handel and Haydn Society in Boston and New York. Richard Crooks: April 1 and 2, soloist with the Cincinnati Orchestra; 8, Schenectady, N. Y.; 26, Knoxville, Tenn.; 29, Emporia, Kans.

Turning to baritones, Richard Bonelli: April 5, Kitchener, Can.; 7, Birmingham, Ala.; 14, Cleveland, O.; 15, St. Louis; 17, radio engagement in Chicago; 19, Green Bay, Wis.; 21, Fond du Lac, Wis.; 25, Dixon, Ill.; May 20, White Plains Westchester Festival. Frederic Baer: April 5, Sunbury, Pa.; 7, Salem, Mass.; 10, with the Handel and Haydn Society of Boston. He, too, is engaged for the May Westchester Festival. Nelson Eddy: April 1, Cincinnati; 4, Little Rock, Ark.; 5, Jackson, Tenn.; 7, Jackson, Miss.; 11, Klamath Falls, Ore.; 13, Ogden, Utah; 15, Helena, Mont.; 21, Baltimore; 26, Hartford, Conn., singing in the Verdi Requiem. During May Mr. Eddy will sing in Newport, R. I., Bedford Hills, N. Y., Sunbury, Pa., Jacksonville, Ill., and at the Ann Arbor (Mich.) Festival. Paul Robeson will be heard in Winnipeg, Can., April 28 and 29.

Among violinists, Yehudi Menuhin: April 4, Birmingham, Ala.; 7, Houston, Tex. Mischa Elman: April 1, soloist with the Minneapolis Orchestra; 4, London, Ont., Can.; 12, Town Hall, New York; 14, Portland, Me.; 17, Montreal, Can.; 20, Halifax, N. S.; 22, Wolfville, N. S. Jacques Thibaud: April 4, Boston; 6, White Plains, N. Y., his last recitals before sailing. Sylvia Lent: April 5, Jacksonville, Ill.

As to pianists, Harold Bauer: April 4, Passaic, N. J.; 10, Town Hall, New York; 11, Beethoven Association concert; 13, Poughkeepsie, N. Y.; 15, Burlington, Vt.; 20, East Orange, N. J. Ossip Gabrilowitsch: April 12 and 14, soloist with the Chicago Orchestra; 24 and 25, appears in Havana, Cuba, in the dual capacity of conductor and pianist. José Iturbi: April 1, Denton, Tex.; 4, Dallas, Tex.; 6, Nashville, Tenn.; 14, Fredonia, N. Y.; 17, Montreal, Can.; 19, concert under Sir Thomas Beecham for the benefit of the unemployed. Clara Rabinovitch: Glens Falls, N. Y., April 12.

Gregor Piatigorsky, cellist, April 1 and 2, soloist with the Boston Orchestra; 7, at Princeton University, N. J.; 15, St. Louis; 17, Davenport, Ia. Cornelius Van Vliet: Bedford Hills, N. Y., April 8.

Georges Barrère and his Little Symphony will play in New York at the Junior League concert of April 19 and the Haarlem Philharmonic concert of April 21. The London String Quartet, in addition to three radio appearances this month on the Yardley Hour, list April 3 and 5, in Emporia, Kans.; 8, Kearney, Nebr.; 11, Lawrence, Kans.; 18, Williamstown, Mass.; 19, Yale University; 20, Harvard University; 21, Pittsfield, Mass.; 26, Montreal, Can.

Saminsky Sails for the West Indies

Lazare Saminsky, New York composer and a member of the executive board of the League of Composers, and Mrs. Saminsky sailed on the S. S. Reliance for a cruise in the West Indies. Mr. Saminsky has had an active season. He conducted several

American choral works (among them Jacob's new Liturgy), and lectured at the New School for Social Research. His new orchestral work, Ansonia, has been published in Paris; his Daughter of Jeptha (opera ballet) is to appear in print shortly. He is also preparing the publication of a choral anthology, Hebrew Traditional Hymns and Psalms, a work commissioned to him by Temple Emanu-El, New York.

Mrs. Saminsky recently published a volume of verse from the Russian.

Charlotte Lund Establishes Opera School

The announcement that Charlotte Lund has established a school of opera is being received with interest. Mme. Lund is well equipped for this step, having had much experience in that field. Her operas for children



CHARLOTTE LUND

dren in this city and near-by places now have a large following and she is considered one of the outstanding educators of children in music. This season the Charlotte Lund Opera Company gave ten successful performances at Town Hall, the operas being Hänsel and Gretel, Cinderella, Rip Van Winkle, Le Coq d'Or and Tales of Hoffman. Sold-out houses attended. Next season Mme. Lund, in addition, plans to offer The Snow Maiden, Pandora and Namba by Ernest Carter.

Spring and summer sessions of the opera school are being formed, which will include individual and class training under the personal supervision of Mme. Lund. The opera company will be an outlet for the more promising talent. Twice a month, however, Mme. Lund will present her artists in semi-public appearances to enable them to gain poise and actual experience before making their debuts.

Chaliapin for Opera in Paris

Feodor Chaliapin, Russian basso, who returns to America in concert next fall after an absence of four years, is announced for a series of gala performances at the Theatre National, Paris, during May and June. He will appear with the Russian Opera Company of Paris, under the direction of Prince A. Zeretelli and W. de Basil. Chaliapin will sing in three operas, Moussorgsky's Boris Godounoff, Borodin's Prince Igor (Chaliapin in the role of Galitzky and Khan Kontchak), and Rimsky-Korsakoff's Mozart and Salieri (first performance in Paris, Chaliapin in the role of Salieri). Five performances of each opera will be given. On alternate nights ballets will be presented, including Princesse-Signe of Rimsky-Korsakoff, Ravel's Bolero, and a new ballet by Casella, Les Comiques Jaloux, under the direction of Bronislawa Nijinska.

Musicians' Emergency Aid Fund Increases

Walter Damrosch has announced the following additional contributions to the Musicians' Emergency Aid Fund: over \$5,000 net receipts from the Hofmann-Damrosch concert at Carnegie Hall, April 3; \$1,000 from the American Society of Composers, Authors and Publishers; \$1,000 from José Iturbi; \$250 from Jerome Kern.

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New York State F. of M.C. Holds Annual Convention

American Composers' Works Heard—Choral Contest Won by Brooklyn Morning Choral—One Hundred at Annual Banquet — Etta Hamilton Morris Re-elected President—Juniors Awarded Cups and Medals

Activity in publicity by President Etta Hamilton Morris resulted in excellent attendance at the April 7 opening session of the New York State Federation of Music Clubs. The luncheon, at Hotel Victoria (headquarters) was the occasion of an educational forum, addressed by Joseph P. Donnelly and Russell Carter, public school music supervisors. H. E. Friedman and Ernest Ash gave talks.

Composer-members of the state federation were represented by their compositions at the following session. Henry Holden Huss was first with piano pieces played by William S. Craig. Roland Farley followed with three songs, sung by Lola Dimon, soprano. Pearl Adams had five songs, sung by Rita Sebastian, contralto. M. Wood Hill's suite for voice, strings, oboe and piano had a second New York hearing. A scene from Bucharoff's opera, A Lover's Knot, brought Mary Craig, soprano, La Ferne Ellsworth, alto, John Barr, tenor, and Lou Cole, baritone. Granville English's Paysage and Waltz were programmed.

Florence Otis was chairman of the first evening session, devoted principally to choral contests. Judges Kathryn Karylna, Joseph Regneas and Henry C. Pantley awarded first prize, \$200, to the Brooklyn Morning Choral (Herbert S. Sammond, conductor); second prize, \$100, went to the Jamaica Choral (N. Val. Peavy, conductor). Each club sang the test chorus, The Morning Wind (Branscombe) and a selected number. Remaining contestants were the Brooklyn Philomela, Larchmont Choral and the Watertown Morning Musical Club. Cello pieces by Frescobaldi, Hindemith and others were played by Lillian Rehberg (San Francisco meeting prize-winner). Rose Resnick, pianist, performed Brahms and Chopin works.

The second luncheon had as chairman Grace L. Darnell, who made church music the subject for talks by various speakers;

senior and junior choirs and problems occupied the hour. There followed an interesting program given by young artist winners of last year's federation contests, all of whom were heard at the San Francisco meeting in June, 1931. Mary Ledgerwood, contralto, sang Cadman's Song of the Robin Woman (Shanewis) and other items, adding an encore. Berenice Allaire, soprano, was heard in Una Voce Poco Fa and songs by Mrs. Beach, Harriet Ware and others. John Barr, tenor, sang Cielo e mar (Gioconda) as his principal number, and Constance Eisenberg, pianist, performed a Chopin polonaise and Debussy's Golliwog's Cake Walk. This was one of the most interesting sessions of the convention, each young artist receiving due applause, led by President Ottaway.

The annual banquet found one hundred members and guests seated, President Morris having at her table the following honor guests: Mrs. Elmer James Ottaway, president of the National Federation; Mrs. Henry Willis Phelps, president of the Federation of Women's Clubs; Gena Branscombe, American composer; Florence Otis, chairman of auditions; Charles Wakefield Cadman; Fred Birnbach, assistant to President Weber, of the American Federation of Musicians; Carroll Ault, baritone soloist; and Mrs. Knapp, accompanist.

Mrs. Morris told of the choral festivals in twenty-one states; said there were now two hundred and twenty-two federated clubs in New York State, all trained by professionals, and asked "Where would music be without the 400,000 Federation members?" The federation is sponsoring American folk-song and American composers, and contests for young American artists, securing engagements for them.

Mr. Birnbach spoke on movie music, telling of the banishing of orchestral players because of sound pictures, and of the American Federation of Musicians spending over

\$1,000,000 in nation-wide advertising propaganda against such conditions. As a result, "Living music" has been reinstated in many picture houses, resulting in reemployment of thousands of orchestral players.

President Ottaway was received by an audience which rose in tribute; her address included many topics of present-day interest. She said the federation is developing practical methods of helping music teachers and young artists; placed emphasis on performing music for the love of it, recommending more ensemble-work. "A nation of soloists would bring us to the madhouse, whereas performing in a group we become interested, intelligent audiences." She spoke of her visits at Miami and more recently at Cleveland, and the lively interest shown at conventions. "Jazz music should be banished, for it is not representative American music." There is need of municipal subsidization of music, there is growing interest in compositions by Americans, the federation having awarded prizes ever since 1907. No new music worth while is coming from Soviet Russia or strangled Italy "for the spirit must be free."

Mrs. Ottaway stated that the Schubert Memorial is now affiliated with the Federation of Music Clubs, working together in contests for prizes to be awarded at the Minneapolis meeting in 1933. Winning young artists are to be guaranteed appearances with New York orchestras. She also said that the federation is co-operating with the Washington, D. C., Bicentennial Commission.

Carroll Ault, baritone, offered songs by Golde, Gray and others; the Crescendo String Quartet played excerpts by Mozart and Rimsky-Korsakoff, providing variety in a program of speeches.

At the business meeting of the last day President Morris was re-elected for the third consecutive term; other officers re-elected were Mrs. C. J. LaFleur, recording secretary; Mrs. Dorothy Reims, corresponding secretary; Mrs. Elbert Horton, treasurer. Vice-presidents elected were Mrs. F. F. Knapp, Florence Otis and Mrs. Charles Garner.

The Junior Day program, Kathryn E. Makin, chairman, brought together children of ages from three to thirteen years. Public School 130 (Hester Street) contributed numbers in a Rhythm Band, also boys' and girls' choruses, led by Mrs. Henderson. The Junior Choir of Fort St. George Presbyterian Church (twenty-four boys and girls), conducted by Edith Sackett, sang Come Unto



ETTA HAMILTON MORRIS, re-elected president of the New York State Federation of Music Clubs for the third consecutive term.

Him (The Messiah). They won the cup for choral singing. There were piano solos by Lillian Berger, Ruth Ehrlich, Constance Eisenberg, Gloria Freilich and Eleanor Selleck, and violin solos by Burton Lemaster, Paul Ehrlich and Alec Drucker. Particular mention was made of Miss Hawley's New Rochelle Piano Ensemble Groups, which won prizes at the private competition. Cups and medals were awarded the following: Violin (Class A). Burton Lemaster of Brooklyn; piano (Class A), Gloria Freilich of Brooklyn; piano (Class B), Seymour Magenheim of Brooklyn; violin (Class B), Paul Ehrlich; piano (Class C). Lillian Berger, and violin (Class C), Alec Drucker; piano (Class E), Constance Eisenberg of Brooklyn; Ehrlich Trio of Brooklyn.

The matinee closed with the Junior Band, one hundred and twenty players of percussion instruments, Constance Eisenberg and Helen Bedell, pianists, playing Anita's Dance and Turkish Rondo, conducted by Clara Korn Novick. F. W. R.

EMIL COOPER

AGAIN TAKES PARIS BY STORM

As Guest Conductor of Paris Symphony Orchestra

GUSTAVE CHARPENTIER
INDORSES EMIL COOPER

PARIS, MARCH 21, 1932.
MR. FRANCIS CASADESUS
3 RUE CRETET, PARIS.
DEAR FRIEND:—THE LATE HOUR AT WHICH THE CONCERT YESTERDAY CLOSED PREVENTED ME FROM GOING TO SHAKE THE HAND OF YOUR ADMIRABLE INTERPRETER (COOPER).
THE PERFORMANCE WAS FOR ME A REVELATION OF MOST OF THE WORKS INSCRIBED ON THE PROGRAM. HERE IS A GREAT MUSICIAN, A MARVELOUS ANIMATOR AND SO DEEPLY HUMAN.
BUT YOUR WORK ABOVE ALL GAVE ME A REAL THRILL AND IT GAVE ME MANY MINUTES OF DEEP EMOTION.
I SAY TO YOU BRAVO FROM THE BOTTOM OF MY HEART.
(Signed) GUSTAVE CHARPENTIER.

(Translation by R. D.)

Florent Schmitt, famous French composer and critic of *Le Temps* (The Times) expressed his opinion as follows:

The concert of March 20 directed by Emil Cooper, the remarkable musician that we have often seen at the desk conducting at the Opera magnificent performances of Boris Godounoff as well as Diaghileff ballets, and who has conducted here many symphony orchestras—notably the Strarum concerts two years ago—included besides the overture of Faust by Wagner and the great fugue in A by Bach important excerpts from *Mlada*, of which we heard very nearly all the third act. We also listened again with much pleasure to *Vision d'Olivier Metra* by Francis Casadesus which Mr. Cooper, the Russian of Chicago, directed with



the nonchalance of a Montmartrois of Montmartre. And he put into his interpretation of *Triana* of Albeniz such fantasy and such gusto as to enthuse his auditors. (Translation by R. D.)

Dr. Otto Ludwig Gugmann in the *Neue Pariser Zeitung* (The New Paris Gazette):

With its concert of Sunday, March 20, the Symphony Orchestra of Paris closed its series of symphony concerts of the winter season. As guest conductor there was Emil Cooper, a conductor of great tradition. He was the hero of the concert, due especially to the manner in which he directed two compositions by Bach, *Aria* and *Great Fugue*. Emil Cooper is a conductor full of vim that we would like to see occupying a prominent position here. The program was varied, including compositions by Rimsky-Korsakoff, Albeniz, Richard Wagner and a work by the French composer, Francis Casadesus, *La Vision d'Olivier Metra*. (Translation by R. D.)

Gustave Bret, critic of *L'Intransigeant* voiced his opinion as follows:

With the Symphony Orchestra of Paris Emil Cooper appeared as guest conductor. We have had many occasions to appreciate at the theater, notably during the Russian performances at the opera, that excellent conductor. He is no less remarkable as a symphonic interpreter. We are thankful to him for his splendid reading of an important work by Rimsky-Korsakoff and the symphonic version of the third act of *Mlada*, which is a masterpiece. (Translation by R. D.)

B. Schloetzer, critic of the *Derniere Nouvelles*, stated in his review on date of March 22:

Cooper is well known in Paris. Last year he conducted the Strarum Orchestra in symphonic concert. He is an impeccable technician and he conducted with a surety and precision, notably the great Fugue of Bach and excerpts from Rimsky-Korsakoff's *Mlada*. Every detail was meticulously marked and the varied colors of Rimsky's score (*Mlada*) were brilliantly brought out by the distinguished conductor. (Translation by R. D.)

Basil Cameron Conducts the Seattle Orchestra

Makes His Initial Appearance in Northwest and Is Heartily Acclaimed — Cornish School Announces Summer Session — Myra Hess Heard Here for First Time — Pro Musica Active

SEATTLE, WASH.—Keen interest and enthusiasm were shown in the special concert of the Seattle Orchestra, given as an Easter benefit concert March 25. Basil Cameron, British conductor, was the guest of the evening, conducting for the first time in the Northwest. Mr. Cameron, a stranger of course to Seattle audiences, nevertheless won his way with his genuine musicianship and skill with the baton. Furthermore, he had the hearty approval and cooperation of the men of the orchestra, who applauded him as vigorously as the audience. Because of a national radio hookup, whereby the second half of the program was broadcast, Mr. Cameron chose a somewhat unusual scheme of program building; one which brought old favorites to the fore. Schubert's Unfinished Symphony and the Tannhäuser overture of Wagner followed Good Friday Spell from Parsifal. For the broadcast came the second and third movements of the sixth symphony in B minor (Tchaikowsky), the prelude to

Afternoon of a Faun (Debussy), Andante Cantabile for strings (Tchaikowsky) and the finale from the fifth symphony (Tchaikowsky).

Mr. Cameron conducts with the certainty of one who is not bound to his scores, and with the assurance of experience. At the concert it was announced that the orchestra would be continued next year, though perhaps for a short season. Although not officially announced, it is rumored that Mr. Cameron will conduct the orchestra for those concerts.

Myra Hess made her initial appearance before Seattle music lovers, March 15, under the auspices of the Ladies' Musical Club, and received an ovation.

The Cornish Trio, composed of members of the Cornish School faculty, was presented in concert March 8, under the sponsorship of Cecilia Schultz. This trio is known as the leading ensemble of the Northwest. Such recognition is rightly accorded.

The Seattle Orchestral Society, Francis J. Armstrong, conductor, was heard in its spring concert March 9. For many years this organization has been active in sponsoring orchestra music and preparing advanced students and amateurs for symphonic work. Mr. Armstrong has built a splendid group and the performances were a tribute to his energy and musicianship. Several soloists were given opportunity to appear with orchestral accompaniment, including Lawrence Gustafson, flute, in the Bach B minor suite;

Betty Ann Smith, pianist, in the first two movements of the Grieg concerto; Esther Warwick, pianist, in the last movement of the same concerto. A woodwind quartet played selections by Pirani. The concert was concluded with a delightful interpretation of the Nut-Cracker Suite (Tchaikowsky).

Bernhardt Bronson, baritone, a comparatively recent addition to Seattle's musical colony, gave a concert on March 16. Mr. Bronson is an excellent musician and has a thorough knowledge of the technique required for song interpretation. He gave his audience satisfying music, well and pleasingly performed. Kenneth Lyman, pianist, also contributed to the program a group of Chopin played with fine style; and his accompanists for Mr. Bronson were authoritative.

Pro Musica was active during March. One of the interesting concerts of the season was that presenting Ernst Toch, German composer-pianist. Dr. Toch is an admirable pianist. Assisting on the program was the Volker Quartet which interpreted Toch's string quartet; Iris Canfield and Theodore Anderson played a Divertimento for violin and cello by Toch.

The second event of musical importance sponsored by Pro Musica, was the appearance of Basil Cameron in a lecture entitled Music, a Luxury, or a Necessity? in which the speaker emphasized particularly our need of meditation and the quiet that only music can bring.

The Cornish School of Drama, Music, Dance, announces its eighteenth summer session, to open June 20 and extend to July 30. Of special interest to students and teachers of drama, dramatic directors and coaches is the engagement of Ellen Van Volkenburg to conduct the summer school of the theatre. Coming from her fourth winter in London, where she directs for Maurice Brown, she brings to the student her experience from Othello starring Paul Robeson; Journey's End; Unknown Warrior; The Venetian and most recently Dark Angel. Ellen Van Volkenburg and Maurice Brown were the first directors of the Cornish School of the Theatre, and have long been recognized as the pioneers of the little theatre movement in America. Since she has become an important figure in the theatre world of London and New York, Miss Van Volkenburg has continued to come to Seattle nearly every summer to teach the summer session. An additional experience for the summer student will be an appearance in a public production under Miss Van Volkenburg's direction.

A dance course under Lore Deja, formerly an associate of Mary Wigman, is included in the summer curriculum, and other teachers on the summer faculty will be Walter O. Reese, advertising artist, who will conduct classes in commercial art; Wellan Lathrop, color and design; Berthe Poncy Jacobson, John Hopper and Zeneida Sergeiva, piano; Ella Helm Boardman and Charles Albert Case, voice.

Piano students of Berthe Poncy Jacobson were heard in recital at the Cornish Little Theatre, March 4.

On March 11 students of the violin and ensemble classes of Peter Meremblum were presented in an interesting program. J. H.

Granny's Garden Presented

Young Folk's Plays gave a delightful presentation of Granny's Garden, by Isidora Newman (a legend adapted from her Fairy Flowers), at Roerich Museum, April 1. The cast included a group of midgets, headed by Little Lord Roberts, and featured Miss Newman as Granny. The music for the play is by Leah Russell; lyrics and adaptation, by Thelma Ranahan; production manager, Malcolm Marlowe; and dances arranged by Anita Peters Wright. This modern pixie fantasy is entertainment for young people of all ages. For this performance every seat in the house was occupied by children and a few grown-ups. Miss Newman has been successful in writing a novelty that sustains the youngster's interest until the surprise ending and keeps him bubbling with enthusiastic appreciation. The work is colorful and was charmingly staged and interpreted. M. S.

Baker's Conductorial Appearances

Charles A. Baker conducted the concert of the Singers Club, with Edward Johnson as soloist, on April 7, and also directed the Choral Art Society of New Rochelle, N. Y., on April 12. On the latter occasion Dan Gridley was soloist.

Cincinnati Has Mozart Festival

Offered as One of the Principal Attractions at the Ohio Music Teachers' Association Convention

CINCINNATI, O.—A Mozart Festival was planned and carried out with success for the convention week of the Ohio Music Teachers' Association, March 31 through April 2, under the guidance of Mrs. Adolf Hahn, president, and her various committees.

The high spots of the three-day sessions were the presentation of Marriage of Figaro (Mozart) by the Cincinnati Conservatory of Music, under the direction of Alexander von Kreiser; the concert in which the Matinee Musicale Club presented Nelson Eddy in a group of Mozart arias and songs, and Marcel Grandjany, whose program of harp music included several Mozart numbers; the concert by the Cincinnati Orchestra, with Richard Crooks as soloist, and a program at the College of Music, under the direction of Walter Heerman.

Mrs. John A. Hoffmann presided at the opening luncheon on Friday, which was followed by the symphony program in which Eugene Goossens included the overture from The Magic Flute (Mozart), Mozart's Symphony in D (The Haffner), and Richard Crooks sang arias from The Magic Flute.

Bertha Baur, president emerita of the Cincinnati Conservatory, presided at the banquet at which Thomas James Kelly, newly elected dean of the conservatory, was the speaker, taking Mozart as his topic. Beryl Rubinstein was soloist in the program following the banquet.

Nelson Eddy created a furor. His personality, musicianship, interpretation, and above all, his voice—were faultless. His program was chosen to give pleasure in arias and songs from Mozart, and he graciously responded to the tremendous applause with encores.

Marcel Grandjany's artistry on the harp is extraordinary. He has been heard before in Cincinnati but not as a recitalist, in which field he is preeminent.

Richard Crooks, ever a favorite here, was at his best in Dies Bild ist bezaubernd schön (Mozart's Magic Flute), while Wher'er You Walk (Handel) gave extreme pleasure to his listeners. Perhaps his beauty of tone and interpretation was shown in fullest measure in Lohengrin's narrative and Abschied (Wagner).

The ability to accompany a soloist with the orchestra is one of Eugene Goossens' greatest qualities and this added a larger measure of enjoyment to Mr. Crooks' singing. Besides the Mozart and Wagner numbers, Goossens programmed as new music, in accordance with his year's plans, Danzas Fantasticas (Turina).


In Marriage of Figaro the following pupils took part: Nadelle Schuping, Lucille Bauch, Helen Brooks, Frances Delo, Kathleen Somers, Theodore Valentine, Cletus Mecklenborg, Sherwood Kains, Hubert Kockritz, Ezra Hoffmann and David Lazarus.

Albert Riemenschneider, director of Baldwin-Wallace Conservatory, recently gave a recital of organ music at the Church of the Covenant, following the program given by pupils from the Cincinnati public schools under E. Jane Wisenall, Merrill Van Pelt, and Dr. Ernest Hesser, director of music. In this program Agnes Somers, Oliver Lineback and Frances Lohrum were soloists.

The business of the Ohio Music Teachers' Association was carried on at a voice conference under the direction of Elizabeth Driver, Western College, Oxford; John A. Hoffmann, Cincinnati Conservatory of Music; and Lino Mattioli, Cincinnati College of Music. A theory conference was under the direction of Karl Eschman, Denison University; Dr. Edgar Stillman-Kelley, Western College; Prof. Victor V. Lytle, Oberlin Conservatory of Music; and Prof. Carelton Bullis, Baldwin-Wallace Conservatory. The violin conference was in charge of Jessie Straus-Mayer, Cincinnati, and Charles Holstein, Dayton; the piano conference was presided over by Beryl Rubinstein, Cleveland Institute of Music. M. D.

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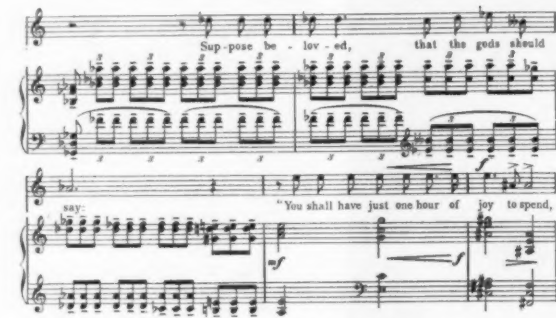


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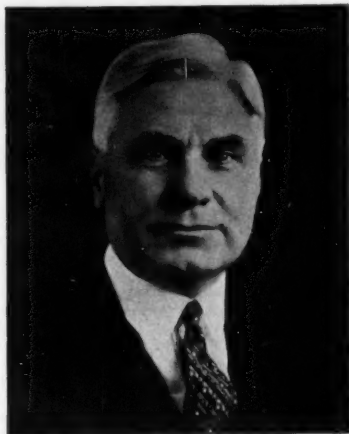
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SOPRANO

Oak Park Celebrates Tenth Birthday of Civic Music Association

Dema E. Harshbarger, Originator of Civic Music Plan,
Is Guest of Honor

Two hundred citizens of Oak Park, Ill., gathered at a dinner on March 29 to celebrate the tenth anniversary of the founding of Oak Park Civic Music Association. It was an occasion on which the gratitude of the city was expressed to the small group



E. J. BULLOCK

Director and Vice-President of the Standard Oil Company, and president-elect of the Oak Park Civic Music Association.

of local citizens who pioneered the establishment of civic music in Oak Park in 1922, and to Dema E. Harshbarger, originator of the Civic Music Plan and president of the National Civic Music Association and of Civic Concert Service, Inc.

The dinner also marked the opening of Oak Park's tenth annual Civic Music Week, during which membership dues to the association are collected and new members are admitted from the waiting list. Oak Park, one of the 257 cities which have adopted the Civic Music Plan, has heard a total of fifty-five concerts to date. These have been presented by such organizations as the Chicago Orchestra, the Russian Symphonic Choir, the Westminster Choir and by such outstanding individual artists as Florence Austral, Claudia Muzio, Mischa Elman, Paul Kochanski, Mischa Levitzki, Coe Glade and Rudolph Ganz.

In places of honor at the speakers' table sat Mrs. Gertrude R. Wiggers, Mrs. C. B. Flitcraft, Mrs. F. W. Boynton and Mrs. W. A. Gilbert, original founders of the Civic Music Association of Oak Park. Between Mrs. W. J. Hamilton, retiring president, and E. J. Bullock, president-elect, sat Miss Harshbarger.

Following the dinner Stella Roberts, young Oak Park musician, played a group of violin numbers and several informal addresses were made. Various speakers expressed pride in the achievements of the Civic Music Association and in the extraordinary public spirit which has made them possible. Mrs. Hamilton outlined the history of the organization, which has had a capacity membership with a waiting list for several years past (the capacity being limited according to the seating accommodations of the High School Auditorium where Civic Music concerts are presented).

The final speaker on the program was

Miss Harshbarger, who said: "I have held up Oak Park as a shining example to other Civic Music Associations throughout the United States. I've been about the country a great deal during the past ten years and have yet to find a city that can surpass Oak Park in civic spirit." She then related a number of anecdotes associated with the founding of the Oak Park Civic Music Association and with her recent trip to the Pacific Coast, where numerous associations have been established. J. C.

Ljungberg Scores Brilliant Success at Philadelphia Début

Goeta Ljungberg sang her first performance in Philadelphia with the Metropolitan Opera Company on April 5 as Brünnhilde in Wagner's *Die Götterdämmerung*. In the words of Linton Martin of the *Inquirer*, "She was hailed with vigorous applause, indicating emphatic popular success." In the rest of his review, he said: "The début here of Ljungberg, the eye-alluring new Swedish soprano of the Wagnerian wing, was a memorable event. Interest of novelty naturally centered upon the slim, blond beauty of the new Brünnhilde. The initial appearance in this city of Mme. Ljungberg confirmed favorable reports that have preceded her. Persuasively pulchritudinous, this young Swedish singer makes a humanly appealing figure of individual and distinctive personality. Her tall, slim and graceful appearance and her natural blond tresses enhance the impression she makes in acting, and her voice, admirably colored, is emotionally effective, and was used with thrilling feeling in the big moments."

The *Evening Bulletin* commented in part: "The new singer was at hand last evening, with her glamorous personality and superb voice, to make a real impression as Brünnhilde. She easily took first place. Mme. Ljungberg has the height and figure to realize with significance the character of the Valkyrie. Her Brünnhilde is of appealing charm and beauty, her acting is marked by grace and ease and has dramatic power and sympathy, while her voice answers to the requirements of the tremendously difficult and exacting role. Her tones are clear and well rounded, in the middle and lower parts of an unusual dark and rich quality for a soprano, while dramatic effects were attained with ease and poise. Brünnhilde's big scenes in the second act, notably the oath upon the spear-point, and the great Immolation Scene in the last act, were magnificently done."

Braun Conducts Dvorák Work

POTTSVILLE, PA.—Robert Braun conducted a chorus of 125 and an orchestra of seventy in a performance of Dvorák's *Stabat Mater* at the Methodist Episcopal Church, March 30. The soloists were Elizabeth Meikrantz, soprano; Emily D. Shimer, contralto; J. Lewis Roberts and Charles Deibert, tenors; Robert Gertz, bass. The Rev. F. M. Gray read the Latin text and the English translation. Mr. Braun was in fine form, and directed a spirited and moving performance, drawing unflinching response from both the choral and instrumental contingents. The soloists were equally effective. The next orchestral concert is set for April 27, the program consisting of Schubert's *Unfinished Symphony* and the Tchaikowsky concerto in B flat, featuring Paul Schaaf, pianist. Mabel Toole, soprano, will sing several numbers with the orchestra. E. S.



THE PIONEERS

Robison's Pioneers for Coast to Coast Tour in 1932-33

Carson J. Robison's Pioneers, an ensemble of five young singers of American folksongs, known to record buyers and radio listeners all over the country, will undertake a coast to coast tour during the season of 1932-33. This month they sail for an extended tour of the British Isles under the auspices of the Victor organization in London.

The Pioneers specialize in songs of the great outdoors. In their repertoire are cowboy and border songs sung in costume, songs of the Western plains, waterfront tunes, railroad and steamboat songs, lonesome mountaineer hillbillies, hobo chants, lumberjack campfire ballads, prison and jail blues and tales of romance in close harmony. Many records for Victor, Columbia and Brunswick have been made by these singers and several of Mr. Robison's discs have had a tremendous sale.

The Pioneers have made several New York appearances recently. After one of the winter concerts the following review was printed in the *New York Evening Post*: "The recital of American folksongs last night was rare entertainment and a great deal more. It was a rich revelation of how the vicissitudes of human life have been set forth, poignantly and amusingly, in the mountain songs of the Alleghenies and Ozarks and in other American songs of the

railroad, the hobo and the cowboy. And it was a program which captivated and held the audience from beginning to end. Whatever this group did was done well. The voices were agreeable, sometimes beautiful and always adaptable, and, oh, how naturally they sang. By nature they know the fundamentals of the art of song."

The Pioneers are under the exclusive management of Ernest Henkel.

Freed Music Programmed with Honegger's in Paris

A Honegger-Freed Festival was given in Paris, March 15, at the Concerts du Montparnasse, with both composers participating. The first half of the program consisted of Arthur Honegger's sonata for cello and piano and a number of his songs; the composer at the piano. The latter half was devoted to the piano music of Isadore Freed, works performed being *Fives Pieces* for the piano, recently published in Paris, and *Sonnettes Rhythmiques*, which was given its first performance. Mr. Honegger wrote, "I find the piano pieces of Isadore Freed filled with life and character." Alexandre Tansman: "The piano works of Isadore Freed have great rhythmic and dynamic vitality, a precious sensitiveness and perfect constructive balance. America must reckon with Isadore Freed, who from now on takes his place among her most important composers."

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Philadelphia Grand Opera Company Presents Carmen

Coe Glade in Title Role and Aroldo Lindi as Don Jose—Alexander Kelberine Soloist with Pennsylvania Orchestra—Juliette Alvin and Two Atwater Kent Prize-Winners on Athletic Club Program—David Saperton in Recital

PHILADELPHIA.—The Philadelphia Grand Opera Company presented Bizet's *Carmen* at the Academy of Music, April 7. Coe Glade, mezzo-soprano of the Chicago Civic Opera Company, took the title role, giving it an individual interpretation, especially dramatic. Her voice was well suited to the part and she did notably fine singing in the card scene. Aroldo Lindi was the Don Jose, at his best in the third and fourth acts. Chief Caupolican scored as the Toreador. Helen Jepson and Rose Bampton as Frasquita and Mercedes did fine work, vocally and dramatically. Natalie Bodanskaya as Micaela was warmly received. Albert Mahler and Abrasha Robofsky as Remendado and Dancaire were effective. Ivan Steschenko was an excellent Zuniga. The Ballet of the last act drew long applause. Catherine Littlefield, premier danseuse, scored an individual success. The stage settings were strikingly effective. Fritz Reiner, conductor of the evening, again proved himself a master operatic director. He was accorded an ovation upon each appearance.

PENNSYLVANIA ORCHESTRA

The Pennsylvania Symphony Orchestra gave one of the most successful concerts of its season, April 3, in Scottish Rite Temple, with Thaddeus Rich conducting and Alexander Kelberine, pianist, as soloist. This was Dr. Rich's first appearance as guest conductor with the orchestra this season, and was the occasion of an ovation for him. Orchestral numbers were Beethoven's *Leonore No. 3* overture, Dvorák's *New World Symphony*, The Ride of the Valkyries, and Entrance of the Gods into Valhalla from Wagner's *Ring Cycle*. Mr. Kelberine triumphed in his performance of the Liszt Totentanz for piano and orchestra. The colossal technical difficulties were all easily surmounted by the soloist and he played with fire and brilliance. He was obliged to return many times to acknowledge applause.

PENN ATHLETIC CLUB MUSICAL ASSOCIATION

The Penn Athletic Club Musical Association, in cooperation with the Art Alliance, presented the English cellist Juliette Alvin and two recent prize-winners of the Atwater Kent radio contest, Agnes Davis, soprano, and Edward Austen Kane, tenor, with Sylvan Levin, assistant conductor of the Philadelphia Grand Opera Company, at the piano. Mr. Kane sang numbers by Lalo, Rabey, Charles G. Spross, Mana-Zucca and a Puccini aria, displaying a voice of pleasing quality, wide range and splendid enunciation. He was cordially received and sang an encore. Mme. Alvin played a Beethoven sonata and shorter pieces with good technique and rich tone. Miss Davis' songs included Phyllis Has Such Charming Graces (Wilson), Maria's Wiegendorf (Reger), songs

by Tipton, Scott, Rachmaninoff and others, an aria from *Madam Butterfly*, and her prize-winning number, *Ritorna Vincitor*, from *Aida*. She exhibited admirable intonation, excellent control and dramatic talent. Mr. Levin as accompanist did splendid work throughout, his playing in the Beethoven sonata being particularly outstanding.

DAVID SAPERTON IN RECITAL

David Saperton, pianist, member of the faculty of Curtis Institute, gave the season's tenth faculty recital at Casimir Hall, April 4, before a capacity audience. The entire program was by the pianist-composer Leopold Godowsky, who was present. Six excerpts from the *Java Suite* came first—*Gamelan*, *The Ruined Water Castle* at Djokja, *Chattering Monkeys* at the Sacred Lake of Wendit, *In the Kraton*, *The Gardens of Buitenzorg* and *In the Streets of Old Batavia*—all atmospheric and beautifully played. Godowsky's arrangement of *Triana* by Albeniz, still in manuscript, proved pleasing to the audience, as did the eight *Studies* on Chopin Etudes. The final number was *Symphonic Metamorphoses* on Themes from the *Artist-Life Waltz* of Johann Strauss. Mr. Saperton's performances are no mere phenomenal technical displays, including also tone and interpretation. The audience was aroused to intensive applause, which Mr. Saperton frequently turned to the composer, who bowed several times from his box.

ARTHUR REGINALD IN RECITAL

Arthur Reginald, pianist, gave a recital in the foyer of Academy of Music, March 30, before a large and enthusiastic audience. The opening number was Bach's organ fugue in G minor, interestingly arranged by Olga Samaroff. Three Brahms pieces followed, all performed interpretatively and technically. Chopin's sonata in B minor was given a masterly performance. The final group brought compositions by Mompou, Ponce, Hindemith and others. Mr. Reginald is one of the most pianistic performers to be heard this season, his tone extremely fine and warm but not lacking strength when needed. His understanding of types is equally good, as shown by his performances of Bach, Brahms, and Mompou, with all the degrees between. Mr. Reginald is a faculty member of the Philadelphia Conservatory of Music. M. M. C.

The Salzburg Festivals

As previously announced the performances will take place from July 30 to August 31. The programs include a variety of popular operas, *Rosenkavalier*, *Seraglio*, *Orpheus*,

Così fan tutte, *Magic Flute*, *Oberon*, *Woman Without a Shadow*, *Fidelio* and *Figaro*.

Max Reinhardt again will present *Everyman* in front of the Cathedral. There will be given ten orchestra concerts, five Cathedral concerts, four orchestra serenades, two chamber music serenades. A special attraction will be the ballet, *The Last Judgment*.

The conductors are Clemens Krauss, Richard Strauss, Bruno Walter, Fritz Busch, Philippe Gaubert, Bernhard Paumgartner, and Joseph Messner.

In accordance with the times, the prices have been reduced by about twenty percent. Holders of tickets or vouchers to the Salzburg Festival Plays are granted a free entry (no visa) to Austria, beginning June 30. A valid passport is necessary, however.

MUSICALES

Mary Hopple in Recital

The song recital given by Mary Hopple in the St. George Hotel, Brooklyn, N. Y., last month, won the contralto many new admirers. Despite her constant radio and recital activities she was in fresh voice and her attractive personality, extended range



MARY HOPPLE

and spontaneous delivery delighted the audience. On her program were two arias, *Di Polissena* (Handel) and *O Mio Fernando* (Donizetti); songs by Paradies, Mednikoff, Grieg, Marx, Brahms, Strauss, and four by the Americans La Forge, Golde, Glenn and Merwin. Little Cares (Merwin) is dedicated to Miss Hopple. She is a pupil of Adelaide Gescheidt. The accompanist was Everett Tutchings. F. W. R.

Martha Martin and Hazel Arth

A poetry and song recital on April 5 at the Stieglitz residence, New York, for the benefit of the American Institute and the Hudson Guild, featured Martha Martin in original poems, and Hazel Arth in arias and songs, Beryl Blanch playing accompaniments. Marked by humor and naturalness, Miss Martin interested the audience in the interpretation of her poems. Miss Arth, Atwater Kent radio prize-winner, was admired for her singing of *Adieu*, *Forets* (Jeanne d'Arc)

and songs by French and American composers, among the latter being several by her instructor, Frank La Forge. Miss Arth has a superior voice of quality, power and temperament. Miss Blanch was capable as accompanist. F. W. R.

Singer of Psalms Gives Program

A program of Psalms was given recently by The Singer of Psalms before an audience of business women at the Anthony Home, New York. The numbers were largely selected from Dvorák's *Biblische Lieder*, sung to lute accompaniment. Oriental melodies were played on flutes of the Palestinian shepherd; Assyrian airs done to a finger drum accompaniment, and a Palestinian Hill Song with the shepherd's call to his sheep were included.

A display of shepherd accessories called forth much interest. Among these were the traditional rod and staff, several archaic musical instruments of the Hebrew times, such as tinkling cymbals and a silver trumpet. The program was given in the costume of a Palestinian shepherd.

Young Folks League Concert

Under the auspices of the Young Folks League of the Sol and Regina Reebel Society, a concert and dance was given on April 9 at the Monterey Hotel. Among the artists who appeared were Sydney Boyd, Violet Code, Berta Donn, Lewis Shayon and Bobby Castane. Mr. Boyd, young tenor, displayed a clear, rich voice in several ballads and was enthusiastically received. Miss Code, after singing an aria from *Madam Butterfly* and several German folksongs, was forced to give encores. Also sharing in the evening's applause was Miss Donn, who sang selections from Broadway successes in which she appeared. Murray Hurst, through whose courtesy the artists appeared, acted as master of ceremonies. A. S.

Thomas Richmond Gives Recital

On March 31 at the Central High School Auditorium, Newark, N. J., Thomas Richmond, baritone, and artist-pupil of Wilson Lamb, gave a recital for the benefit of the Kenney Memorial Hospital. Mr. Richmond presented a varied and interesting program and his singing revealed a voice of good quality, used with intelligence. His diction was good and his interpretations were commendable. Mr. Richmond was heartily received by his enthusiastic listeners. M. B.

Nana Genovese Entertains

Nana Genovese gave a musicale at her home in Tenafly, N. J., recently at which the following appeared: Eleanor Searle, Mrs. George Lewis, Elsa Bryant, Myrtle MacDonnell, youthful protégée of Mme. Genovese, Rosaline Newall and Mme. Genovese.

Susan Fisher with Berlin State Opera

Susan Fisher, young American soprano, who made her debut last season with the Berlin State Opera Company as Manon Lescaut, later singing the part of Aithra in Strauss' *Egyptian Hellen*, has continued with that company during 1931-32. This season she has already sung sixty performances, including the roles of Aithra and Manon, and *The Geisha* in Sidney Jones' operetta. She is now preparing the part of Susanna in *The Marriage of Figaro*. The American soprano was invited at Christmas time to sing Manon as guest artist with the Breslau Opera Company. Walter Kiehl of the Zeit am Montag of Breslau wrote: "In this young woman talent has verified itself in genius; very convincing vocally and histrionically. It is very much to be desired that her visit be repeated."

Miss Fisher was born in West Virginia. Her vocal training began at the Cincinnati Conservatory of Music as a student of Dan Beddoe. In 1926 she won a Fellowship at the Juilliard Graduate School, New York, and studied there under Paul Reimers for four years. During the winter of 1929 Miss Fisher was a member of the Little Theatre Opera Company (now the New York Opera Comique) and was featured in *The Chocolate Soldier* and *The Daughter of the Regiment*. The autumn of 1930 found Miss Fisher chosen by the Juilliard Graduate School as one of the students to be sent to Germany on an exchange fellowship. Her first year in Berlin was spent studying in the opera department of the Hochschule für Musik, but before her year was completed she was engaged for roles with the Berlin State Opera Company.

Hadley Concluding Philadelphia Series

On April 17 Henry Hadley will conduct the tenth concert of his series in Philadelphia with the Pennsylvania Orchestra. On this occasion he will have the assistance of the chorus of 250 voices from the Strawbridge & Clothier store, and will present his cantata, *The New Earth*, with chorus, solos and orchestra. The concert closes with a performance of his overture, *In Bohemia*, dedicated to Victor Herbert.



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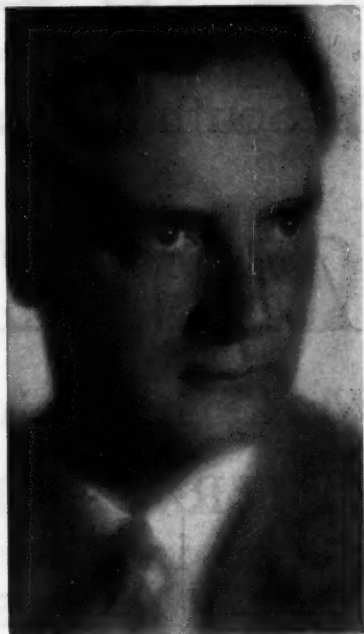
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Laubenthal Sees Metropolitan as the Banner-Bearer of Culture

Any Mishap Here Would Demoralize European Admirers, Asserts Wagnerian Tenor

Rudolf Laubenthal was deeply engrossed in a miniature of the Brahms Rhapsodie when the interviewer arrived.

"The Brahms setting of the Goethe Harz Reise so nobly enshrines the philosophy of Goethe," he reflected, "that it would be a fitting work to play this week to commemo-



RUDOLF LAUBENTHAL

rate Goethe in the world-wide celebrations now going on."

We noted the beauty of the Goethe Harz Reise edition which the Wagnerian tenor was comparing word for word with the Brahms opus. "From my collection. A tenor must have some diversion," he smiled. We recollected Laubenthal's bookish habits, fruit of his academic background; his medical studies in Germany, his devotion to scientific studies. Was he still in touch with these intellectual pursuits?

"My avocation has been to follow the course of psychiatry," he replied, "that is, as far as it is practicable for a Wagnerian disciple to wander astray from his unending studies and rehearsals."

"I presume that these reflections on the

operations of the mental processes may have helped me to penetrate into the complexities of the Wagnerian genius," continued Laubenthal, after earnestly assuring the visitor that it had been psychiatry, not the darker zone of psychoanalysis, which had intrigued his mind, "but please understand this point clearly. A scientific approach cannot open the soul of music."

"The conscious emotion of the heart is a far better instrument for exploring Wagner or any other sphere of art, than the subtlest intellectual weapon."

"There can be no detriment to the artist's artistic equipment if he trains his brain, as well as his vocal apparatus and his whole body, as he must; in fact, all musical history demonstrates that the balanced musician is invariably the most triumphant one in his career. Nevertheless, the mind must not relentlessly dominate in music; art is far too profound to be approached in such a detached cool, spirit."

"Goethe was the sublime creator, a volcano of emotion and energy; yet Goethe, the scientist, the analyst, was subordinate to Goethe the poet who knew all things and who could sing this knowledge to all the world in a voice of magical power, as in his Faust, his Wilhelm Meister and his shorter poems."

"Wagner possessed some of the Goethe sublimity in the later period which followed Die Meistersinger and Tristan and Isolde. I can think of no more profound moment in all the Wagner music dramas than the first act of Parsifal. For three quarters of an hour Parsifal stands in that attitude, immovable, symbol of all the sublimity of the musing Wagner who could now look back at the pageant of his creations, delivered of the tremendous epic of his Isolde."

"I cannot quite comprehend those materialistic observers who profess to see in Parsifal nothing but a belated opera. Wagner surely lived out of the flesh in this consecration of the spirit. I cannot begin to tell you with what a feeling of devotion and veneration I sing the part of Parsifal. I can truly say, and I know some of my colleagues feel likewise, that we are saturated with new auras of spirituality when we sing in this creation, above and outside of the petty world of interpreters."

"Why cannot all the United States hear Parsifal and all the music dramas? Americans are so hospitable to works which represent grandeur of faith and conception that ultimately the Wagner operas will become rooted in the American nature—for Wagner is primarily a universal composer."

"I cannot believe that the American public will permit such a cultural calamity as the debacle of the Metropolitan. In Germany, in every European country, the Metropolitan is

venerated. If the Metropolitan suffered a setback, the influence everywhere would be demoralizing to those who are striving to keep the banners of culture proudly flying in a world beset with mechanistic thought."

"Opera is needed by the world as never before. Every friend of music must rally to the support of Mr. Gatti-Casazza and his co-workers in the cause of American culture."

Laubenthal will go with the Metropolitan on the short tour at the conclusion of the New York season, then he will embark for Europe and another round of artistic activities. Most of all he looks forward to the summer in his Bavarian Alps villa, where he will rest and work in preparation for next season.

"— next season!" he said softly.

A. H.

Rochester Enjoys American Works

Compositions by Sowerby, Kurtz, Thompson, Cowell, Dorothy James and Powell on American Composers' Program—Orchestra Programs Attract Large Audiences

ROCHESTER, N. Y.—An interesting program in the American Composers Series took place under the direction of Dr. Howard Hanson at Kilbourn Hall on March 24, before a large audience which showed enthusiasm both for the music and for the orchestra. Leo Sowerby's overture, Comes Autumn Time, opened the concert and was given a vigorous performance. A scherzo by Edward Kurtz proved popular. The second symphony by Randall Thompson won listeners with its impetuous opening movement and dramatic development and variation. Henry Cowell was represented by the first movement of his piano concerto, which was repeated, and by a group of solos. Three orchestral fragments of impressionistic nature by Dorothy James continued the program. The final number was John Powell's Natchez on the Hill. The ingenious manner in which Mr. Powell has utilized three traditional Virginia dances with exciting rhythms and dramatic climax, won the audience completely. This was one of the most interesting and publicly compelling concerts which Dr. Hanson has offered in this series.

As a special Easter concert the Rochester Civic Orchestra, Guy Fraser Harrison conducting, together with the Inter-High School Chorus, which Alfred Spouse (who is to join the summer faculty of the Juilliard School) directs, united in a program on March 27 at Columbus Auditorium. A first program section for orchestra included Rimsky-Korsakoff's Great Russian Easter and Gounod's Hymn to St. Cecilia, with Alexander Leventon as violin soloist. As a second program section the chorus sang Stainer's Daughter of Jairus, with local soloists assisting.

Returning again to the Eastman Theatre, the Rochester Civic Orchestra gave a concert on April 3, in which Rufus Arey, first clarinet of the orchestra, was soloist in the Mozart concerto for clarinet. Another composition including solo passages was an arrangement of Handel's Largo, in which Alexander Leventon, concertmaster, played the violin solo, Lucille Johnson Harrison, harp, and Robert Berentson, organ. Mr. Arey performed with delicacy and musicianship. The orchestra, under the direction of Paul White, assistant conductor, gave a dramatic reading of the first movement of the Tchaikovsky F minor symphony. The audience was large and appreciative, as has been the notable case since the return of the orchestra to the Eastman Theatre.

R. S.

Cara Verson's April Schedule

Cara Verson, who specializes in programs of modern piano music, gave a Chicago recital, April 4, at the Playhouse; on the tenth, a causerie recital at the University Club, Milwaukee, Wis.; 14, at the Opera Club, New York. April 18 she is scheduled for her annual New York recital at Steinway Hall; on the 22d she appears for the Comedy and Drama Club and on the 30th for the Press Club, both in New York.

A tour of colleges in the South is being arranged for Mme. Verson, during which she will give her causerie recitals—Debussy the Impressionist, Scriabin the Mystic, and Tone Pictures of Spain.

Maria Safonoff to Give New York Recital

Maria Safonoff, daughter of the late Wassili Safonoff, once the "batonless" conductor of the New York Philharmonic, will give a Scriabin recital at the Roerich Museum, New York, April 20, under the auspices of the Roerich Society. Miss Safonoff will supplement her playing of Scriabin's music with a talk on the life and music of this composer, who was a pupil of her father. She gave a concert at Carnegie Hall, New York, in January.



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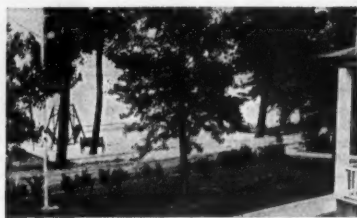
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AROUND THE MAP WITH BROADCASTERS; FROM REFORM-BENT WASHINGTON TO ITALY

A Key to the Situation for the Musician in Search of Engagements—Advertisers Are Dominant Everywhere, But American Radio Is Only System Supported Solely by Commercial Programs—Brightening Outlook for Better Music

By ALFRED HUMAN

Those trusting souls who believe that Europe's broadcasting systems are lily-pure are hereby awakened with a jolt. In Italy a spaghetti manufacturer presents weekly concerts, and a few choice words about his *semolina*; 400 Italian firms use the governmental monopoly as a publicity mouthpiece. Even France with her state and privately owned systems is resounding with the etherized cries of her business men. Poland is rapidly going American; a Yankee has just been appointed to sell time on the Warsaw station.

Nor is Germany free of the nightly call of the toothpaste maker amid the clamor of the *staatsoper Götterdämmerung*. But only Germans may sing their wares over the air, with the exception of two American concerns which are given the same privileges.

Turkey, Estonia, Jugo-Slavia likewise mingle art and bluffs. The Irish Free State is more particular, restricting the use of the waves to good Irish concerns. Norway—let us pause a moment on the name of Norway—permits advertising on her stations only between 7 and 7:15 p. m.

Twelve European countries allow the advertiser to use the radio; fourteen exclude all advertising, believe it or not. Here are the nations which prohibit publicity: Austria, Belgium, Czechoslovakia, Denmark, Finland, Greece, Hungary, Latvia, Lithuania, The Netherlands, Portugal, Sweden, Switzerland, and the United Kingdom.

You must pay a tax in all European countries, advertising bluffs or none, with the exception of Holland, where you voluntarily subscribe annually to your favorite program company—religious, political or general.

After you have paid your fee you may receive many extra loving kindnesses in some of the countries. Germany will give you a free license if you lose your employment, and you are also entitled to be insured up to a large sum by the broadcaster against personal injury, or damage caused to other parties through your receiving apparatus or aerial. Then, if the excellent symphony or chamber music concerts do not come over just right on account of some neighbor's vacuum cleaner or electrical appliance, you have 7,000 qualified and organized volunteers to advise you.

There is something excellent in the state of Denmark: the Danes listen to the radio more than any other people in Europe. Six out of ten Danes are listeners. At the other

end of the ladder is Italy with merely 200,000 license-holders out of a forty million population. Perhaps our Italian friends object to that *semolina* maker's concerts?

Letters and More Letters

Speaking of the fabulous volume of mail received by the broadcasters, a Times analyst observes that "some of the writers are children, some are obviously psychopaths, an appalling number are idle or emotionally starved women; a few, but very few, are yearning men. Thousands of letters of intelligent criticism also swell the flood. . . . The truth is that nobody knows how many are at the receiving end for any program. . . . It would be interesting to know how much that goes into the microphone goes no further, and what proportion of the snappy sales talk and the peppy music the air itself absorbs. . . . The broadcasters sense this; they have an uneasy suspicion that the receiving set is not so busy and attentive as it used to be. At first people listened to anything over the air; it was miracle enough to hear a voice a hundred miles away. Now they begin to listen, more critically and with some dismay, to the sound itself."

In a word, we are almost ready to enter the new era of broadcasting. An era in which the broadcasters, or rather the advertisers, will throw overboard the shoddy and the mediocre—at least most of it—not because they are interested in better music or competent musicians, or art for its own sake—whatever that means. But they will demand a higher standard of program because they are awakened to the fact that the below par average mentioned by the Times writer, cannot attract the attention or win confidence of the American buyer—the real "voice of America."

Such a sound idea as embodied in the Music Supervisors' tests broadcast from Cleveland last week should not be permitted to exist only for a few hours. Thousands of youngsters everywhere must have listened to the delectable test program broadcast from New York by Walter Damrosch and the NBC Symphonic Orchestra.

Officially, the contestants were seated in Cleveland's vast auditorium while they analyzed the music from New York. Actually, countless children and elders were eavesdroppers. We listed the problems in this

column last week; now we are presenting the correct answers and the names of the participating artists:

Finale from symphony in B flat (La Reine), Haydn (Classical School; rondo form); Infernal Dance of King Katschei, from The Fire Bird, Stravinsky (Modern School); Nuages (excerpt), Debussy (Impressionistic School); Romanza from symphony No. 4 in D minor, Schumann; (Romantic School; principal theme introduced by oboe and cello); piano solo: Nocturne in F minor, Chopin (Romantic School); piano solo: Pastoral Verie, Mozart (Classic School; theme with Variations form) Milan Smolen, pianist; excerpt (andante cantabile con moto) from Tchaikowsky's Francesca da Rimini (principal theme introduced by clarinet); air, Gli Angui d'Inferno from The Magic Flute, Mozart (voice: coloratura soprano; song: aria from an opera) Amy Goldsmith, soprano (with orchestra); song, Wie bist du, mein König? Brahms (voice: baritone; song: art song) Edward Wolter, baritone (with piano); S.O.S., Braine (describes a storm at sea—a ship in distress, calling for help).

Here are the winners: Charles Gigante, nineteen, Lyndhurst, N. J.; Irving Fink, sixteen, Cleveland; Stewart Smith, seventeen, Quincy, Mass. One hundred other papers received honorable mention. For some reason "the majority of the best papers were written by boys." The three winners will receive NBC scholarships to an established summer music camp.

Via the Sponsor

As the radio has come permanently into the life of the musician, it is well for us to see how broadcasting methods must affect all of us connected with the musical profession.

Every week we are besieged with questions from every degree of musician: teacher, soloist, artist, big and little. Obviously the only possible approach to radio for these musicians is via the sponsors of the programs which have some kind of a musical background. Only a handful of programs are presented by the broadcasting companies; more than ninety-five per cent of the choice periods are supported by the commercial advertisers. The few "hours"—a fifteen-minute period constitutes an "hour" in this realm—which are sustained by the broadcasting studios are of a high excellence (witness the Damrosch concerts and opera, the substantial morning offerings by both NBC and Columbia). Yet one often gets the impression that certain of these programs are regarded more as front window decoration than as a legitimate part of the company's functioning.

Certain officials are honestly opposed to sustained programs. They look forward to the day when every minute will be sold to advertisers, subject only to emergency calls, for news bulletins and the like.

More, Not Less Advertising

In the fine summarizing of the situation by Anne O'Hare McCormick, which we quoted last week it is stated that the radio directors, with their problem of trying to reconcile the irreconcilable, see the remedy for their producing problems not in less advertising, but in more advertising.

"The few who are showmen," says the writer, "like John F. Royal formerly of Cleveland and Cincinnati (the general program director and former manager of the Keith circuit) dream of the day when the demand for advertising space on the air is greater than the supply. Therefore, they sell not only the time but a feature scheduled for that time."

"Then, so they muse, they could plot the day's program, regardless, and say cheerfully to the customer, 'You can take the Congaree Crooners at 8:15 or Mussolini at midnight.' . . . To the advertisers, meanwhile, they offer advice, suggestions, hopeless hints about balanced programs—and do their best for culture, rumba fans and dental creams." As most of their advice to advertisers is apparently unheeded, the companies endeavor to make up for the general deficiency by presenting the Metropolitan, the Philharmonic, the program-from-the-train, Scotties which bark around the world, cultural hints from Europe. With the prestige attracted to their networks with these offerings, the companies are able to point to their fine facilities unexcelled technical equipment—and go after more advertisers.

Washington and the Reformers

For better or worse, then, the advertiser is with us. And he will probably stay with

ON THE AIR



© Kessler EDDY BROWN
featured the works of French composers on his program broadcast from WOR on April 12.

us, despite all the twenty-nine bills directed against broadcasting now pending in Washington. Only the unexpected confusion on tax matters, by the way, has held up action on some of this mass of proposed broadcasting legislation. Any day may see the problem bitterly discussed in the debating chambers. And you may be sure that the advertising theory of support for broadcasting will emerge as the victor unless the legislators can suggest another means of support for the broadcasting companies. The United States system is the only one of its kind. We have demonstrated that advertising is a general condition in radio; but in no other country are the broadcasters supported wholly by commercial program sponsors.

The John D. Rockefeller-Carnegie Corporation subsidizes the National Advisory Council on Education in Radio. This council is making good headway with its encouragement of commercial educational programs. Apparently, the objective of the council is to build on the present framework by giving intelligent cooperation to firms which advertise on the air.

Opposed to this council is the National Committee on Education by Radio, consisting of dissenters from the status quo. The educational groups backing this committee are behind Senator Fess in his bill which would demand more and better cultural programs, largely on the principle that broadcasting should be regarded as a public utility and should be partly reserved, to the extent of 15%, for educational ends.

Other interests are battling for their ideas in the Washington lobbies; one group demanding no less than state operation, without any consideration whatever for Amos and Andy and the other voices of the great American advertiser.

Senator Shipstead wishes the states to share equally in the allocation of air space. Senator Dill aims to curb the chain idea. Representative Ewin Davis, chairman of the House Radio Committee, is friendly to the proposal to limit the time devoted to advertisers.

All these men and groups are unanimous on one point: that broadcasting programs are

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generally shoddy and stupid. And when you speak to high officials of the companies they agree with you. They will point out their own several worthy studio programs and, with more pride, to their outstanding commercial programs. Some of their sustaining or studio programs are frankly staged with the intention of attracting the attention of some advertiser. If the advertiser is cold to the idea, that spells the doom of that experiment. The studios of the land are buzzing with rehearsals of programs which will never be translated into ether-waves unless some cough drop maker, or a sympathetic soul in an advertising agency, decides the performance will help his business.

IRENE BEASLEY

Irene Beasley was born in the small town of Whitehaven, not far from Memphis, Tenn. Here on the twenty-acre plantation of her father, she received her first music instruction from her eighty-five-year-old grandmother. When she was six years old, the Beasleys moved to Amarillo, Tex., where she attended grammar and high schools. Miss Beasley's piano lessons from a professional musician were begun at the age of seven. Her most vivid memories of this early period center around the long hours she spent memorizing groups of ten selections in order to win the coveted prize offered by the teacher to each pupil who could play that many pieces consecutively and without mistakes. Sweet Briar College in Virginia is Miss Beasley's alma mater, and after finishing her formal education there, she taught school in a small Mississippi town.

While still teaching, she began to compose popular songs and to sing them for her companions. The ballad, *If I Could Only Stop Dreaming*, which was her first published effort, paved the way for her debut in radio over a small local station. Soon thereafter Miss Beasley left for Chicago and sang over larger stations in a tour of the



IRENE BEASLEY

Middle West. Returning to Memphis, she worked in a music store, where she met a representative of the Victor Recording Company, received an audition, and came to New York with a contract for a year's recording.

In April, 1929, just before signing another agreement for recording, Miss Beasley met Dale Wimbrow, at the time Columbia's Dixie representative, and was persuaded to try radio again. The result of her audition was

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a contract as exclusive Columbia artist. Since that time Miss Beasley, the "long, tall gal from Dixie," has appeared as guest contralto on many of Columbia's leading hours. She has been featured as the Lady in the Smoke on the Burns-Panarella program, in the Peter's Shoe Parade, the Ward Tip-Top Club, and other presentations.

For the past year and a half she has sung, three times a week, on a program under

RADIO IMPRESSIONS OF A WEEK

Broadcasting has developed a select number of definite musical personalities, artists of real substance who command the allegiance of a vast number of listeners. Vera Brodsky, pianist, is one of these individuals. . . . Now Miss Brodsky has launched a new series of concertos, over the same station, WOR, which has presented this artist for quite a time. . . . She has played the best of two-piano literature with Alexander Keler; the cream of the chamber music literature with the Roth Quartet; the concerto series is the logical sequence. . . . Last week Miss Brodsky broadcast the Franck symphonic variations; this week, the Tschai-kowsky; next—but why divulge a secret for some other station to borrow? . . . Miss Brodsky is twenty-two, an old vet of the air, as it were. . . .

Stokowski's name, somehow, always finds its way to this page. . . . broadcasting is constantly being leavened with the Stokowski ideas. . . . Schönberg's mighty Gurrelieder on Friday afternoon, for example. . . . Our timid friends who feared the name of Schönberg missed one of the noblest works extant, the creation of a genius who has since been toying with revolutionary harmonic structures. . . . The sheer beauty, the liveliness of color and poetry, was transmitted to the world from the Philadelphia Metropolitan by WABC-Columbia. . . . The augmented Philadelphia Orchestra, the four choirs drawn from the Fortnightly and the Mendelssohn clubs of Philadelphia, the Princeton Glee Club, with the six soloists, traversed the Schönberg score in two hours and fifteen minutes. . . . It did not seem that long. . . . Paul Althouse as Waldemar, Jeanette Vreeland as Tove, have rarely been heard to finer advantage. . . . What next from Philadelphia the city of brotherly radio music. . . .

Kindness to Animals Week will begin Sunday, April 17, and will be celebrated without the help of "specialists." . . .

Hallie Stiles, soprano, provided the musical salad for two food programs over NBC, presenting some light songs and Victor Herbert numbers. . . .

Nat Shilkret's idea of encouraging American composers to write five-minute radio compositions will be demonstrated this week over Columbia. . . . Robert Russell Bennett will inaugurate the Shilkret series with his own *An Early American Ballade*, based on Stephen Foster's *Ring de Banjo* and *Camp-town Races*. Other composers represented in the series will be Percy Grainger, Ferdie Grofe, Werner Janssen, John Alden Carpenter, Charles Wakefield Cadman, John Powell, David Guion, Pietro Floridia (Shilkret's former teacher) and Ben Bonnell (his chief arranger). Ottorino Respighi will also contribute his five-minute creation. . . . Ravel's fifteen-minute violin concerto would be considered too long for the microphone. . . .

NETWORK OF NEWS

Marie Montana was guest soloist on the Civic Concerts Hour over WEAF, April 2.

Basil Ruysdale, of the announcing staff of WOR, appeared as soloist with the Little Symphony Orchestra, under the direction of Philip James, April 2. Mr. Ruysdale formerly sang basso roles with the Metropolitan Opera Company.

Helen Morgan made a special trip to New York from Boston to appear in the Ziegfeld Radio Show, April 10.

Deems Taylor gave the first of a series of weekly talks on Music's Place in the Child's Education on April 4 over WINS. Hans Barth was heard with him.

Throbs of the Music Clef, a musical series for young people, was presented for the first time over an NBC network on April 4. The program features Sylvia Altman, seventeen-year-old pupil of Ernest Hutcheson, and Julian Altman, fifteen-year-old violinist, youngest holder of a fellowship in the graduate division of the Juilliard Musical Foundation.

A musical travelogue featuring Brooks and Ross and an orchestra directed by Frank Westphal, was inaugurated on April 3. The programs, presented in the form of tours throughout the country, are sponsored by the Greyhound Bus Lines and are heard over a Columbia network.

another name; and is heard currently with Ted Husing in the Thursday evening Men-nen presentation. She broadcasts also with the Four Eton Boys every Sunday afternoon over WABC and the Columbia network.

Miss Beasley is the composer of more than thirty songs, many of which she has sung over the air. She has written her own continuity on one program for more than a year and a half.

John McCormack's voice soothed the WEAF air waves Sunday. . . . The deft interpreter of Mozart and the early Italians included *Mother etc.*, and *My Wild etc.* . . .

An agreeable bit of Americana found its way in the Parade of the States over NBC-WEAF, given by Erno Rapee's orchestra, Elizabeth Lennox, contralto, and Phil Dewey, baritone. In celebrating South Carolina's past, Rapee played Mozart's *Marriage of Figaro* overture which was introduced in this country at a concert of the St. Cecilia Society of Charleston in 1797. . . .

The Harvard Glee Club, long noted for its rarefied gleeing, broadcast from the NBC Times Square studios. . . . Conducted, of course, by Dr. Archibald T. Davison. . . . These are the sixty lads who absent-mindedly hum sixteen-part Palestrina or B minor Bach by way of light diversion while waiting for trains. . . . A sturdy program beautifully sung. . . .

Major Edward Bowes, absent from several programs for the first time in seven years, returned to relieve the anxiety of his disciples, with the usual group of competent artists of the Capitol Family. . . .

Mischa Levitzki played a request program Sunday over WJZ, greatly to his own credit, the judgment of the requesters and the good sense of the sponsors, Yardley. . . .

When *The Star-Spangled Banner* is played, what should you do? Sir Thomas Beecham advises the waiting world that radio listeners should rise and keep standing, or remove their hats if they happen to be outdoors. . . . Lieut. Charles Benter, conductor of the United States Navy Band says the same, adding that listeners must discontinue bridge, poker and pinocle. . . . This belief is not shared by Captain Taylor Branson. Only if you are seated around in a natural sort of way should you rise, he says. . . . Edwin Franko Goldman insists that "the same reverence is due the anthem at all times." . . . Bandmaster Arthur Pryor is also firm for standing at the signal of the air, no matter what the occasion. . . . Captain William J. Stannard, conductor of the United States Army Band, quotes the high authority of Colonel Moss, author of *The Flag of the U. S.*, as saying about standing: "It depends on circumstances." Ernest Schelling declares he always stands instinctively whenever *The Star Spangled Banner* is played. . . . Schelling and most of the foregoing musicians oppose the use of the tune on commercial programs. . . . Leopold Stokowski is cryptic: "Should the radio listener stand up when he hears the anthem played on the radio? If the words had any relation to life today, and if the music were good and one could sing it, then I would say, yes." From which we gleam that Stokowski does not like the music of the old drinking song now officially adopted as our anthem. . . .



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MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4590, 7-4591, 7-4592, 7-4593,
7-4594, 7-4595, 7-4596
Cable address: Musicurrier, New York

LEONARD LIEBLING Editor-in-Chief
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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820
to 830 Orchestra Building, 228 South Michigan Ave., Chicago. Telephone.
Harrison 6116.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 11 Waterloo Place, S. W. 1. Telephone, Whitehall 1957.
Cable address: Musicurrier, London.

BERLIN, GERMANY—C. HOOPER TRASE, Witalenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

VIENNA, AUSTRIA—PAUL BROHNET, Am Modenapark 10, Vienna III. Telephone: U. 16435. Cable address, Musikithma.

PARIS, FRANCE—IRVING SCHWELKE, 18 rue Juliette Lamber, XVII. Telephone Wagram 22 52. Cable address, Musicurrier, Paris.

MILAN, ITALY—DOLORETTA STIL, Via Gressich 20. Telephone 28-13-18.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Cups for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1932, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK APRIL 16, 1932 No. 2714

The musical news generally is more cheerful this week.

Many happy returns of Haydn's centenary birthdays and the performances of his masterpieces!

Strictly speaking, there are no "alien" artists, if they are real artists. They belong to all the world.

The flood of concerts in aid of unemployed musicians is benefiting not only them, but also the public.

The symphony of spring is here. No acrid harmonies mar its beauty, and the feathered performers do not complain of unemployment.

Our new increased postal rates will make it expensive for American composers when they inclose stamps for the return of their manuscripts.

There will be no Bayreuth Festival this summer, thereby depriving visiting American critics of their usual dictum that the Wagner performances are better in New York and Chicago.

The recent Slonimsky-led programs of American orchestral music have drawn some ridicule in various European cities, even though the conductor was highly praised. That need not worry our land. We, for our part, have laughed at many European orchestra compositions heard in America during the past decade or two.

Ernest Hutcheson (Juilliard School) joins Josef Hofmann (Curtis Institute) in declaring that only the best fitted students should be trained to enter music professionally. There can be only warm endorsement of such a belief, which has been made a permanent policy at the two important musical institutions in question. Messrs. Hofmann and Hutcheson, energetic and far seeing executives, have set a good example for other music schools and private studios to follow. But will they—and can they—if classes are to be filled and teachers kept busy?

Undaunted Philadelphians

Last Thursday evening, April 14, the Philadelphia Opera gave its last 1931-32 performance. The company maintained its high previous standards despite obvious discouragements, and helped to lend interest

and glamor to a winter not too brilliant in musical annals. The progressive and undaunted Philadelphia organization (affiliated with the Curtis Institute of Music) managed by Mrs. William C. Hammer, announces sixteen 1932-33 performances at the Academy of Music, on Thursday nights, November 17, December 1, 8; January 5, 19; February 1, 9 and 23; March 2, 16, 23 and 30; April 6 and 13; and Saturday afternoons, December 17 and 31. Leopold Stokowski, Fritz Reiner and Cesare Sodero will conduct.

Prices to Suit

The prices of seats at one and two dollars probably had much to do with the capacity attendance at the first concert in the Metropolitan Opera House of the Musicians' Symphony, inaugurated by the Musicians' Emergency Aid Committee of New York.

If the Musicians' Union, which has been adamant in refusing to adjust the wages of the already established Manhattan orchestral bodies, could be prevailed upon to scale downward the fees paid the men to conform to the present cost of food, clothing and utilities, it might be possible to give all series of orchestral concerts at prices assuring capacity attendance. Also, such a reduction would lower the monetary guarantees forced upon the sponsors of the organizations.

It is evident that the public desires music as much at this time as in the halcyon days of prosperity, but it is unable to pay the same prices for seats as formerly.

In order to keep men employed now, the Musicians' Union should be wise enough to cooperate with the pocketbook of the public.

Delectable Dr. Carter

Hats off to Dr. Russell Carter (supervisor of music of the State Education Department at Albany) who spoke at the State Convention of the New York Federation of Music Clubs in the metropolis last week.

To a suggestion that music be made a required subject in the grammar and junior high schools, the good Dr. Carter replied: "I think it would be terrible to bring up everybody as a musician; we want human beings."

The proposition is eminently correct. Musicians are not human beings; in fact, whatever they are, they have not even the right to live. Tonal talent in school children should be punished with demerits if it cannot be entirely squelched. We desire our schools to produce not Beethovens, but Boy Scouts; tone should give way to tennis; scales and runs to hundred yard dashes and cross country competitions.

Some of us had mistakenly looked upon musicians as human beings, but we know better now. The perspicacious Dr. Carter delivered himself of a great revelation previously hidden from the world at large. At one bound he placed himself in the ranks of the profound thinkers, the inspired seers.

Human beings are not musicians. Dr. Carter is surely a human being. Logically, therefore, he cannot be a musician. But he is supervisor of music of the State Education Department at Albany. That is perfect. We want more such supervisors.

The Eastman Donation

The Eastman School of Music of the University of Rochester has been left a fund estimated at \$2,500,000 by the will of the late George Eastman. With this money, in addition to its share in the endowment of \$35,000,000 previously given by Mr. Eastman to the University of Rochester, the Eastman School is certain of perpetuation in furthering the high cultural and artistic aims for which it is eminent in the musical educational field.

Under the direction of Dr. Howard Hanson the school has become, with several other institutions, one of the outstanding factors in American education. It has given young composers the opportunity to hear their creations performed authoritatively; it has offered young singers the chance to become proficient in operatic roles; it has sponsored the concert débuts of musicians sufficiently competent to make their professional bows; it has trained capable ensemble instrumentalists.

Above all, the Eastman School has educated talented youth to teach other youth from its well of competent knowledge and raise the standard of musical appreciation in distant fields.

It is good to know that the Eastman School of Music will not suffer depreciation in any way for lack of funds, and that George Eastman, by his generosity and foresight, has guaranteed the institution the privilege of continued power and stimulation in American musical education.

Auf Wiedersehen and Au Revoir

This week was the last of the 1931-32 season by the Metropolitan Opera. Next year in all likelihood and as already told, there will be a curtailment of productions staged by this organization and the customary season of twenty-four weeks is to be shortened.

There has been a deficit—the first in many years—in the cost of operations by this world renowned association of operatic experts: yet in spite of that expectation at the beginning of the season last November, the company has maintained its usual exceptionally high standards of mounting and casting and has given as many and excellent performances as in the past.

We have had besides the standard operas which form the foundations of the Metropolitan roster, the first presentation in America of Weinberger's Schwanda, a reintroduction of von Suppé's Donna Juanita, La Notte di Zoraima (the recent Montemezzi opus), La Sonnambula, and Lakmé.

One hundred and forty-four regular performances will have been given in the opera house at Broadway and Thirty-ninth Street by the end of this week, and twenty-four Sunday evening concerts in addition to numerous benefit performances under the auspices of charitable organizations and other associations. New singers were successfully introduced to the American audiences during this time and the former favorites have been spontaneously received by almost as many hearers as in the seasons when the opera was making money. The orchestra, the chorus, the men responsible for staging the weekly rotations of elaborate spectacles, have performed their duties meritoriously. One is sorry to see this Metropolitan Opera season closing. Particularly sorry when we may not be able to boast next year of the support of a twenty-four week operatic season at the world's best known auditorium, the Metropolitan Opera House of New York City, with its splendid vocal and conductorial figures performing most of the operatic literature of the ages.

Beethoven as a Best Seller

Quinto Maganini, of the editorial staff of Carl Fischer, reports that Beethoven and the other serious composers are far outdistancing jazz in sales.

"The best sellers of the current year are the works of the greatest composers," declares Mr. Maganini. "This situation is true throughout the music publishing business. The depression which has hit the sale of popular music has not seriously affected the better compositions."

Topping the sales of all music of a serious nature, according to Mr. Maganini, are the works of Beethoven, his minuet in G being the leader. Other instrumental compositions having a consistently high sale are Chopin's waltz in D flat, Schumann's Merry Peasant Returning From His Work, Bach's Bourrée from the second violin sonata, Schubert's Marche Militaire. The three best sellers among songs are Schubert's Serenade, Brahms' Lullaby and Schumann's Two Grenadiers.

Victor Herbert's music, Mr. Maganini says, has maintained its popularity, his Kiss Me Again selling in large numbers annually. Edward MacDowell leads among Americans, with Stephen Foster also near the top. Gershwin's Rhapsody in Blue is still in great demand.

Making America Orchestra Minded

In the Musical Courier correspondent's letter from Chapel Hill, N. C., on another page of this issue, is the noteworthy information that the University of North Carolina plans to form a permanent symphony orchestra, with local orchestras throughout the State as members of the parent organization. A training camp is to be established for the players in the subsidiary bodies.

Other details will be found in the letter in question. The project has a practical aspect and should be successful in application. If North Carolina, why not other States also?

Sitting Patriotism

Shall one stand up in one's home when the radio sounds The Star Spangled Banner? That question, started by some one with more time than sense, is being discussed in the daily newspapers, with various prominent persons giving their opinions pro and con.

The proper procedure is to stand up if you wish, and to remain seated if you prefer.

To many normal Americans the settling of the matter seems not of as much practical importance at the moment, as the balancing of the budget, the regulation of Wall Street gambling and the repeal of Prohibition.

VARIATIONS

By Leonard Lieblich

Opera at the Metropolitan makes its seasonal close tonight, April 16. The institution has the best wishes of the public and hope is general that when the celebrated opera house reopens next winter, the alarming prospects published of recent weeks will be found to have resolved themselves into a practical readjustment assuring the continuance of Metropolitan performances on the same high plane as hitherto and with the best of the regular artists in the company's casts.

Whether or not "reforms" are made and whether or not the Metropolitan is "democratized," the organization has become a prized and proud part of New York life and is certain to remain so in the future. The directorate has no intention to let the institution disintegrate, and the public does not believe the worst of the predictions.

With the entire personnel accepting the reported salary cuts, and the other suggested economies applied in ratio to imperative artistic requirements, all is going to be well with the Metropolitan in 1932-33.

Rafael Joseffy was born eighty years ago (1852) in Hungary, and died prematurely in New York (1915) seventeen years ago, at the age of sixty-three.

No one has taken Joseffy's place hereabouts. He was essentially a musical poet of the piano, with unforgettable finish of phrasing, rippling perfection of technic, and a tone of melting loveliness. He did not loose any emotional tempests of keyboard crashes, but he persuaded the ear and searched the heart. Of course he flourished in the last period of romanticism, when melody reigned in music and percussion had not yet been advocated as the chief asset of the piano.

Joseffy gave the lie to the modern belief that no true legato and no typical lyricism may be simulated on the keyboard. Song was in his playing, beauty in his touch, grace in his delivery. He never believed that the piano is a miniature rival of the orchestra, nor that the expounding of analysis is more important than the spread of appeal.

Joseffy's art will never be forgotten by those who came under its influence, for they have not heard its like since his utterance was stilled.



WLADISLAS ON PARADE

Those stories about the origin of Sousa's name continue to course along their ridiculous way. The most familiar of the tales has him born in Portugal with "So" as his family name, and arriving in this country with a trunk marked "So, U. S. A.," he is said to have conceived the idea of calling himself "Sousa."

The London Sporting and Dramatic News now comes out with a variation like this:

There is an interesting legend to the effect that John Philip Sousa, the late band conductor of renown, was really born Sigismund Ochs. It is supposed that while still obscure, as Ochs, he decided to emigrate to America and his trunks were labelled "S. O. U. S. A." Glancing at this one day it occurred to him that the name Sousa was rather more harmonious than "Ochs," and he forthwith adopted it.

Sousa's original name was Sousa, as written in the baptismal register where he was born—Pipetown, a suburb of Washington, D. C. His father, a musician, lived there for years under the name of Sousa before John Philip came into the world. Why keep on spreading stupid misstatements?

Philip Hale (Boston Herald, March 26) reviews Ernst Toch's performance of his own piano con-

certo, opus 38, and adds: "No matter how convincingly he played—and liberal applause rewarded him—what would one not have given for relieving sentiment—it would be too much to ask for emotion!"

Contrasting the concerto with Tchaikovsky's fifth symphony, heard on the same program, Mr. Hale remarks further and neatly:

Now in Tchaikovsky's symphony—it was gloriously played—emotion runs riot. He is either a Dismal Jemmy, a man in doleful dumps, or shouting, at the end, "This world is not so bad a place after all. Whoop her up, boys." It is easy to see why Brahms disliked the finale of this symphony; but is it better to shriek one's woes, or to whine about them and cower at the thought of death after the manner of Johannes Brahms? . . . Is not much of his music a revelation of his self-torturing soul? Such revelations are dangerous; a day comes when the world does not care to hear them. Yet the first three movements of Tchaikovsky's fifth will long be heard gladly—when they are interpreted and performed as they were yesterday; when there is a horn played for the beautiful solo in the Andante as Mr. Boettger played it. The ultra-moderns cannot forgive Tchaikovsky for writing tunes.

The audience was well disposed toward Mr. Toch; it was enthusiastic after the symphony.

What is it that seems to give arthritis to conductors? Stokowski, Toscanini and now Sir Thomas Beecham. So far as the antique records tell, no old-time wielders of the directing stick ever suffered from the exquisite ailment. Bach, Beethoven, Schubert, Schumann, Liszt, Brahms and Wagner appear to be the most healthful musical fare.

"Those would-be writers of prosperity songs are advised to listen to the birds of spring, tra-la, building their new nests," says the Christian Science Monitor.

Moriz Rosenthal played in Salzburg not long ago, and to a friend he reports: "To honor Mozart, my program consisted of Bach, Beethoven, Chopin, Albeniz and Rosenthal, all of whom might have been born in Mozart's native city, had their mothers, during the critical period of delivery, happened to be sojourning in Salzburg."

MUSIC

(From the French of Baudelaire)

Often will music sweep me like sea foam!
Toward my glimmering star,
With mist for roof, or ether vast for dome,
I crowd on sail and spar;
With heart uplifted and expanded lung,
As sails to seaward are,
I climb the backs of waves in masses flung
Which darkness veils afar;
I feel vibrate in me all stress and strain
Of a vessel tossed and torn;
The good wind, and the storm, and hurricane
Balance my soul forlorn
On depths unplumbed
Sometimes, dead-level, fair
It mirrors my huge despair!

—London Observer.

Modern fame and worth seem to be at a discount in these mundane days. Eugen d'Albert, pianist extraordinary, and talented composer, died several weeks ago. Not one soloist or orchestra has seen fit to honor the distinguished deceased with a commemorative performance of any of his works.

His piano suite, opus 1, an excellent Bach-like composition, was extremely popular in its time, as were also his Eight Piano Pieces, opus 5. There is an impressive sonata, opus 10. The two concertos (modelled after Liszt) opus 2 and 12, have true merit. Carreño played the pair frequently. A youthful symphony (influence of Schumann and Brahms) was d'Albert's opus 4. Two string quartets are numbered opus 7 and 11. The cello concerto, opus 20, is one of the best works of its kind.

Songs and choral compositions are available, and also orchestral excerpts from the d'Albert operas. The lively prelude to Der Improvisator used to be heard frequently in America. The overture to Die Abreise is another tuneful and propulsive fragment.

As recently as 1930-31 there were 240 seasonal performances of the opera Tiefland. Flauto Solo is a charming light opera, much superior to some of the Italian and German novelties heard at the Metropolitan during the past decade or so. Die Toten Augen had, and continues to have, numerous hearings in Central Europe. It has been produced alto-

gether 2,200 times. Tiefland has had 9,300 representations to date.

That new glass-cased piano exhibited in Copenhagen seems to have no particular advantage except to show how the works go round; or rather, up and down. Liszt, Rubinstein and successors appear to have done fairly well with the traditional wooden case. If some modern thunderers on the piano decide to use the Copenhagen case, no doubt they will employ shatterproof glass.

Aline Fruhauf regales me with the accompanying drawings of her musical worm, Wladislas, and writes: "The dear creature is well, thank you, and has just returned from Washington, where he called on several music minded caterpillars. He predicts a Democratic election and a revived interest in piccolo playing. He spent most of his time at the Congressional Library looking up material for his forthcoming book, The Worm in Music. Wladislas, in fine voice these days, recently mastered a Partita which Hans Kindler will conduct shortly, with Wlad. as the soloist."



PEEK-A-BOO, WLADISLAS

What will the animals at the Cincinnati Zoo do without their grand opera this summer? When interviewed by the Musical Courier, all of them expressed regret except Felis Leo, patriarch of the lion family, who said surlily: "My family will take care of all the roaring successes around here."

"... Our leader and several other men in the orchestra subscribe to your paper, but for the most part they are Mexicans, Italians and one American Indian chief, who could not read the English language but love to play, and are making a fine showing as an orchestra, with a Juilliard representative for leader." So writes Mrs. Hallett Johnson, El Paso, Tex., correspondent of the Musical Courier.

Leopold Stokowski believes in music as a tonic, a stimulant, and a necessity. He says that it is "the meat and drink of the people," and that he is willing to lead street bands and give free concerts "if the depression prevents folks from hearing the music they must have." He conducted Schönberg's Gurrelieder in Philadelphia last week, which no doubt is meat for those people who like theirs a trifle "high."

The universe is believed by scientists to be millions of years old, but one doubts it when listening to the sort of stuff that is dished up to American radio listeners.

And the subject of radio reminds me: that is a wonderful fellow who has invented a contrivance which stops your radio automatically when you pick up the telephone receiver. If he could also think of something with which you might stop your neighbor's radio at any desired time, it would make him the biggest man in our land and a worthy candidate for the Presidency next November.

Everything is being cut to the bone these days, except Wagner operas.



Dema Harshbarger, head of the Civic Music Association, tells a good story on herself. She had just arrived in a city to attend a rally meeting of a new group in her organization. The gathering was held in the auditorium of the county hospital. Miss Harshbarger was late, and looking about for the auditorium entrance she was addressed by a gentleman who asked, "Are you by any chance going to this Civic Music meeting?"

"Why, yes, I am," Miss Harshbarger replied. "I was just trying to find out where to get in."

"I think the door is on the other side of the building. Let's go around there. Have you come far?"

"I drove a considerable distance," said Miss Harshbarger.

"Well, I came twenty miles myself," continued the new acquaintance. "Silly, isn't it—coming twenty miles just to hear some old hen speak?"

"What do you think they're going to do at this meeting?" asked Miss Harshbarger.

"Oh, they're going to work out a plan to bring a lot of musical artists here. I figured it would be a saving of gasoline and energy to help them put it across. I've been having to drive my wife forty miles to L— for concerts, and it's only twenty miles over here. I'd be able to get to bed earlier if I didn't have so far to drive. Well, I guess this is the door."

Of course later, and to his great confusion, the loquacious gentleman found himself being introduced to the "old hen" herself.

Which reminds me that I heard some amusing anecdotes about the late robust Max Reger. In his Böcklin Suite, that composer employs some very low woodwind tones. A south German princess attended the première of the work and later asked Reger, "Do the musicians produce those sounds with their mouths?" "I should strongly hope so, Your Highness," answered Max sternly.

The same titled lady went on: "When you conduct, it seems too bad that one can admire you only from the back." "But I'm the same from the front as I am from the back," replied the composer; "you see, my name is R-e-g-e-r."

At Leipzig, Reger played the piano part in Schubert's Trout Quintet. The next day a wealthy banker sent him a basket of the delectable fish. Reger wrote a note of thanks and wound up with: "My success with you encourages me to play Haydn's Ox Minuet at my next concert."

Do you know a pianist who is too modest? Well, I do. It was not until I saw the dedication on Boris Koutzen's new piano Sonata, "To Dr. Olga Samaroff Stokowski," that I was aware of the titular honor belonging to said lady of the keyboard.

Albertina Rasch went to Europe recently for a month's vacation, and hubby Dimitri Tiomkin reigns as overlord at that lady's dancing studio—Rasch Girls and all.

Adding character the other evening to the Russian Tea Room, near Carnegie Hall, were Mischa Elman and Vladimir Shavitch.

Vera Ross and Edwin McArthur had an argument about musical cabbages and tonal kings, sealing-wax and other things, the other evening at Clara Edwards' lavishly comforting abode. The words—mere words—fell hot and fast about the merits and demerits of musical journals, while Clara attempted to enter the discussion. She said, "Well,"—"of course"—"yes, but"—"why"—several million times. Finally the duo of verbal strategists stopped for breath, whereupon Clara yelled: "Yes, but they still read 'em in the sticks!" *Grazie tante* for approbation, Clara. We try so hard to please.

One of my English friends now visiting New York and constantly critical of everything American, musical and otherwise, commented on a wee floral decoration of autumn leaves religiously preserved by me and Mrs. Snooper since October. The visitor remarked: "Why do you keep those horrid branches? You might better get flowers. Oh, but then of course you have no gardens in America." "Yeah?" I answered, "how about Madison Square Garden, and Mary Garden?"

Which reminds me that the same foregoing lady, in her English way, did not see the point when I suggested that the London

version of a certain American popular song ought to be called *I'm Singing in the Fog*.

I'm sick of all the music lore
The concerts now sound drear;
Grand opera seems a dreadful bore—
No doubt that spring is here.

Believe it or not, but this is the official signature of Leopold Stokowski:

My aunt in Chicago tells me that Arthur Kraft is going to be married next month. What's the matter with the girls in New York that they couldn't capture him before he moved to the lakeside city?

Emma Roberts bumped into Luisa Tetrazzini and Edward Lankow in the Metropolitan Opera House foyer the other evening. "I hear your basso tones are finer than ever," said Emma to Edward. "Oh, that's a lot of 'boloney,'" answered the stalwart singer. "Boloney? Boloney?" asked Luisa. "What is that, the 'boloney'?" "What is the Italian word for 'boloney,' Edward?" Emma asked. "Good Lord, I don't know. I guess it's 'hot dog'." How the mighty Salami has fallen.

Last week at a Town Hall concert I sat in front of two singers who were vituperative in remarks about their fellow artist on the stage. Finally, when the usher staggered up the aisle heavily laden with floral tributes, the old fat vocalist yelped to the skinny, smirking one, "This is a funeral, after all."

An official of one of the musical combines said at Tokatyan's concert, "Well, this is a regular N. B. C. house. There isn't an ermine coat here." "You know why, don't you," my companion answered, "the audience bought their seats."

Everything is shaky at the Metropolitan Opera these days. At the Walküre performance last week, the synthetic rocks wobbled and a scenic tree almost toppled over.

Leo Schulz, formerly first cellist of the New York Philharmonic Orchestra, is living in Los Angeles on a yearly pension of \$2,000 from the organization he served faithfully for so many years.

Bach music was played by Harold Samuels at the recent gathering of The Bohemians held in the hallowed precincts of the Har-

vard Club. Following the concert, a party of the listeners, evidently in search of contrast, journeyed to Harlem and spent several late hours in the Cotton Club, jazz headquarters of New York's famous black belt.

Foreign News in Brief

Courtauld Concerts to Expand

LONDON.—The Courtauld-Sargent concerts, founded three years ago by the late Mrs. Courtauld, are being continued under the direction of Samuel Courtauld, head of the British rayon industry and famous as an art collector. The concerts, for which the majority of tickets are subscribed in bulk by various employees' organizations, are so successful that next season the six orchestral series will be given three times each instead of twice. The concerts take place in Queen's Hall and the orchestra is the London Symphony. C. S.

New Orchestra for Scotland

EDINBURGH.—A new orchestra of forty players, to be called the Scottish Philharmonic Orchestra, has just been formed in Edinburgh to act as a stop-gap for the use of provincial societies, pending the formation of the proposed Scottish National Orchestra. The British Broadcasting Corporation, obviously working towards securing control of the orchestral situation in Scotland, is behind this movement. W. S.

Modern Cantata

BRESLAU.—Nick-Kästner's scenic cantata, *Life in Our Day*, was well received. The composer conducted. R.

Schwanda in French

ANTWERP.—Weinberger's *Schwanda*, done in French for the first time, met with public and critical approval. B.

Mozart-Strauss Idomeneo Reaches Zürich

ZÜRICH.—The Zürich Municipal Theatre has produced Mozart's early opera, *Idomeneo*, in Richard Strauss' adaptation, under the circumspect and sensitive guidance of Dr. Robert Kolisko, and aroused widespread interest for the work in its new form. A peculiar feature of the performance was the placing of the chorus in the orchestra pit while a special "acting chorus" moved on the stage. The arrangement, under the stage direction of Hans Zimmermann, proved most effective. Elisabeth Delius, Lusia Corridori, and especially Judith Hellwig among the women singers, as well as the tenor, Cornelius Wigers, mastered Mozart's lyrical style excellently. The production was enthusiastically applauded at the end of each act. J. K.

Diamond Jubilee

EDINBURGH.—The Edinburgh Amateur Orchestra Society, is celebrating, this year, the sixtieth anniversary of its formation. The concerts at one time constituted outstanding events in the social life of Edinburgh but, although the orchestra is still very much alive, it is now only one musical society among many in this city. W. S.

Unique Folksong Hearing

LONDON.—A new method of presenting the folksongs of the most northern Celts, the inhabitants of the Hebrides and the Highlands of Scotland, was tried out with excellent success in a concert given here by the London Highland Club. The second half of the program consisted of a "Ceilidh," depicting life in a Hebridean croft with appropriate

settings. All those participating in the "Ceilidh" were genuine Highland people, and Héloise Russell-Fergusson, specialist in Celtic folk music and folklore, sang Hebridean songs to the *clarsach*. A feature of special interest was the "Waulking of the Cloth," the ancient ceremony of rendering the tweed pliable, which has been handed down through the centuries to the very women who executed it at this concert and who had previously done it before the Duchess of York. S. C.

Oriental Music Congress

ALEXANDRIA (EGYPT).—The French government is showing a lively interest in the Congress of Oriental Music which will be held here under the auspices of His Majesty King Fuad.

The official delegation for Morocco will include Si Kaddour Ben Ghabrit (Plenipotentiary Minister and Director of Protocole to the Sultan of Morocco) and Prosper Ricard, Director of Native Arts at Rabat. The Tunisian delegation will include Si Mustapha Sfar, chief of the State Section of the Tunisian government and Si Hassan Abdel Ouaham, Sub-Governor of Mahdia. The Algerian delegation will include Si Mohammed Ben Abdallah, Privy Councillor and Financial Delegate for Tlemcen.

Other guests to the Congress will include Henri Rabaud, membre de l'Institut, director of the Conservatoire National de Musique; Jean Chantavoine, general secretary of the conservatoire, Baron Carra de Vaux, Philippe Stern, curator of the Guimet Museum, Emile Vuillermoz, music critic, Alexis Chotin of the Moroccan government, Si Mohammed Ben Ghabrit, Mesdames Herscher, Clément and Humbert Lavergne. Orchestras from Algeria and Tunis will take part. T. J.

FROM OUR READERS

Deems Taylor's Retort Courteous

New York City, March 31, 1932.

To the Musical Courier:

This appeared in Simon Snooper's column in your issue of March 26:

"Deems Taylor, in his broadcast 'eulogy' of John Philip Sousa, told the listeners that the music of the late composer is of minor importance, or words to that effect. Well, when the Taylor output shall have been long forgotten, the marches of Sousa will still—but fill in the rest yourself, Deems."

Do you mind if I fill in the rest right now? This is what I actually said in that broadcast:

"Sousa's marches are neither ambitions in form nor complicated in material; but we must not make the mistake of under-rating them. For they have in them, indefinitely but unmistakably, the breath of life. They are the product of a modest, unpretentious, but wholly genuine inspiration. Those of us who complain of Europe's neglect of American music might do well to reflect that America has produced at least one composer whose work is known, respected, and loved, the world over. Wherever men march, they march, sooner or later, to the music of John Philip Sousa."

Yours for better radio transmission,
DEEMS TAYLOR.

OBITUARY

Mrs. Mary Gilmore Carter

Mrs. Mary Gilmore Carter, daughter of Patrick Sarsfield Gilmore, American bandmaster, died April 8 at her home in New York City. She was born in Boston and in her youth traveled extensively in Europe and the United States with her father and his band. She wrote poetry under the pen name of Minnie Gilmore. Mrs. Carter was sixty-nine years old and is survived by her husband, John P. Carter, treasurer of the Lincoln Safe Deposit Company.

Marquis Gino Monaldi

(By special cable to the Musical Courier)

ROME.—The Marquis Gino Monaldi, composer, critic and retired impresario, died here on April 6 in his eighty-fifth year. H.

Edwin S. Gotdon

Edwin S. Gotdon, senior member of Gotdon & Kaelber, architects, died at his home in Rochester, N. Y., April 5. He was sixty-five years old. His firm designed several public buildings in Rochester, including the Eastman Theatre.

Guty Cardenas

Guty Cardenas, Mexican composer, was killed during an argument in the Hotel Ritz saloon in Mexico City on April 5. He had made several American appearances as a composer and singer.



"WELL, BILL, I GUESS Y'CAN'T BEAT THIS FOR A FRONT SEAT AT TH' OPERA, EH?"

Los Angeles Pays Unique Tribute to Dancers

Kreutzberg and Ensemble Twice Fill Auditorium—Philharmonic Orchestra Concerts Well Attended—Ovation for Paderewski

LOS ANGELES, CAL.—More than five thousand persons tendered a rising salute to Ignaz Paderewski when the Polish pianist entered the huge Shrine Auditorium stage to play his only Los Angeles recital of the season. The grand seigneur of the keyboard was visibly touched by this mass demonstration. He has rarely played with greater digital and interpretative command. The concert was managed by Ruth Cowan, representative of the NBC, and constituted Paderewski's first appearance at the huge Shrine Hall.

Financial and artistic success also crowned the double engagement of Harald Kreutzberg and ensemble, sponsored by that veteran of impresarios, L. E. Behymer. It was the more of a managerial feat to fill Philharmonic Auditorium twice inasmuch as Mr. Behymer could record but recently three capacity houses for La Argentina; and dance fans not so long ago crowded the auditorium as many times to worship Mary Wigman.

Appreciation ran high also for Dr. Artur Rodzinski, despite one of those California springtime Sunday afternoons when the lure of the open road is compelling. The Philharmonic Orchestra leader conjured a convincing North Sea storm during The Flying Dutchman prelude, adding equally specific readings during a repertoire of Moussorgsky and Alfvén. Gastone Usiglia, Italian composer of Debussyesque tendencies, directed his own tone poem, A Night on the River During War Time. It is a sensitive, thoughtful, skillfully projected piece of reflective music, in which the audible flow of the river suggests the inexorable process of fate. Not noisy war music, the score made all the stronger an impression.

Splendid vocal assets and genuine regard for style marked the solos of Maxine Castleton, who sang Weber's Ocean, Thou Mighty Monster, Wagner's Dich Teure Halle, and Strauss songs in a manner bespeaking the born singer. The young Los Angeles soprano is a pupil of Otto Morando.

This season, too, the Los Angeles Chamber of Commerce, an organization of 10,000 business men, engaged the Philharmonic Orchestra for a concert in honor of William A. Clark, Jr., the man, who for the last thirteen years has single-handedly shouldered the

deficit of the ensemble founded and maintained by him at so high a level of standards. "Bought and paid for" by the Chamber of Commerce, it was a "closed affair" for tickets were available only to members. These took occasion indeed to show the gratitude of a community to "her most useful citizen," as the Higginson of Los Angeles was addressed a few years ago on a similar occasion. B. D. U.

Stadium Concerts Open on June 28

Van Hoogstraten and Coates to Direct—Season to Comprise Eight Weeks.

Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts, announces the usual season of outdoor symphonic program by the New York Philharmonic at the Lewisohn Stadium of the College of the City of New York this summer. This will mark the fifteenth season of Stadium Concerts. As during the past seven years, the series will consist of eight weeks. The opening date, however, will be earlier than customary, the first concert being scheduled for June 28, the last, August 22. Two conductors, Willem van Hoogstraten and Albert Coates, will be in charge, the former for the first four weeks; the latter, the remaining four. Special events will be announced later. This will be Mr. van Hoogstraten's eleventh consecutive year at the Stadium, Mr. Coates' fifth. Mr. van Hoogstraten, his Portland season over, sailed for Europe on April 6 to take a holiday near Munich. During June he again conducts a Beethoven Festival at Bonn. He has been reengaged for the Portland Orchestra next winter. Mr. Coates is at present conducting opera and symphonic concerts in Moscow.

Huber Again Heads Peabody Summer School

Frederick R. Huber, municipal director of music, will again be in charge of the summer school of Peabody Conservatory (Baltimore, Md.), which will open June 20 and close July 13. The summer school was established twenty years ago with Mr. Huber at its head, and under his continuous direction has drawn students from all parts of the United States and several foreign countries. The summer course at Peabody Conservatory coincides with the summer classes of Johns Hopkins University, so that students at one institution may enroll for supplementary

courses at the other. Special arrangements have been made whereby credits in certain subjects at Peabody may be applied toward the Bachelor of Science degree at the university. Assisting Mr. Huber will be Lillian Coleman, who will be in charge of enrollments. The teaching staff is recruited from the winter faculty of both the advanced and preparatory departments and will, in addition to regular instruction, participate in several recitals during the season. Mr. Huber was for many years associated with Peabody Conservatory as a teacher of piano and is now head of its publicity and concert bureaus.

Hospitality Center of the Allied Arts

The Hospitality Center of the Allied Arts, in existence since November, provides a meeting place for artists and their public; a forum where good but unfamiliar music may be heard; and instruction at reasonable rates.

The organization has "little theatre" and choral groups and a French class. Recently it has sponsored a series of educational lectures on the arts. These featured Miriam Marmein in a talk on the dance; a Shakespearean scholar on Othello; and Frederic Allen Williams, sculptor, who spoke April 5 on the history and appreciation of sculpture.

Jean Buchta, pianist, assisted by Russell Wragg, composer, and Florence Otis, soprano, gave an illustrated lecture-recital, tracing the development of the form and style of music from the classics to the moderns, before members of the Hospitality Center in the Thorndyke Hotel on April 12. Miss Buchta is a pupil of Wanda Landowska, Louis Aubert and Nadia Boulanger, and has taught harmony at the studios of Thel Burnham.

Haydn Bicentennial Celebrated at New York College of Music

The Joseph Haydn bicentennial celebration held at the New York College of Music (Hein and Fraemcke, directors) was distinguished by the performance of the G major string quartet, played by Frederick Dvornich, Evelyn Fine, Bernhard Eidam and Erna Field. The program ended with the trio in C for piano, violin and cello, Ottilie Tyndal, pianist, collaborating with Mr. Dvornich and Miss Field. Lorene Rising, soprano, Bernard Matlin, baritone, Gloria Berkowitz and Victor Mazzari, pianists, also performed.

Detroit Orchestra Closes Another Season

Gabrilowitsch Wins Applause as Conductor and Solo Pianist

DETROIT, MICH.—Ossip Gabrilowitsch was the recipient of one of the most enthusiastic ovations of his career when he closed the Detroit Orchestra's season by appearing at the final pair of concerts as both pianist and conductor. The assumption of this dual role by Mr. Gabrilowitsch at the closing concerts has become a regular feature of the Detroit music season. The program opened with a first performance in this city of a ballet-overture, Little Ida's Flowers, by Paul von Klenau, director of the Copenhagen Philharmonic Orchestra. Victor Kolar conducted this work, which proved melodic and pleasing.

Mr. Gabrilowitsch took his place at the piano for the Brahms concerto No. 1 in D minor, and once more unleashed for the pleasure of his audience his masterly pianism and brilliant interpretative powers. The monumental Gabrilowitsch technic was brought into full play in this taxing music, and likewise his expressive gifts in presenting the full poetic content of the concerto. As conductor, Mr. Gabrilowitsch led the orchestra in Tchaikowsky's fifth symphony, eliciting from his players the full measure of tonal beauty and fervor. The audience hailed their favorite with shouts of "bravo" and thunderous applause. B.

Bethlehem Bach Choir in Rehearsal

The Bethlehem Bach Choir of Bethlehem, Pa., is rehearsing under the leadership of Dr. J. Fred Wolle for the forthcoming annual festival there, May 13 and 14. Dr. Wolle states that the attendance at rehearsals is gratifying, and declares that the earnestness of purpose on the part of all concerned bids fair to make the coming festival especially noteworthy. The usual large demand for tickets is also reported by Dr. Wolle.

Dorothy Gordon in Recital

Dorothy Gordon, recently returned from a tour of leading cities of the West, gave a recital, Around the World in Song, at the Roerich Museum, New York, April 15, for the benefit of the Blind and Physically Handicapped Fund of the Roerich Museum.



TENTH BIRTHDAY DINNER OF THE OAK PARK CIVIC MUSIC ASSOCIATION

Two hundred leading citizens of Oak Park, Illinois, inaugurated their tenth annual Civic Music Week, March 29, with a dinner at which original founders of local organization and Dema E. Harshbarger, originator of Civic Music Plan, were honored.

MISCELLANEOUS MUSICAL EVENTS

Press Comments

MRS. GEORGE CASTELLE

Mrs. George Castelle, who is carrying forward the work of her late husband, George Castelle, with whom she worked constantly for twenty years, will teach again this summer in the Austro-American International Conservatory at Mondsee, near Salzburg, Austria. She will be assisted by two of Mr.



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VIRGINIA CASTELLE

Castelle's pupils, Elsa Baklor and Elsie Craft, sopranos. Miss Craft spent last summer at Mondsee studying with Mr. and Mrs. Castelle, and gave a concert there. She and Miss Baklor will give concerts this summer at Mondsee and in Salzburg and Vienna.

Mrs. Castelle, who as pianist, accompanist and coach, is known as Virginia Castelle, is the director of the Castelle School of Vocal Art founded by her husband. On the faculty with her are Miss Baklor and Robert Wiedefeld, baritone.

Among the recent activities of Mrs. Castelle as accompanist is an appearance with Hilda Burke, soprano, at a recital in St. Petersburg, Fla. The St. Petersburg Times commented: "Mrs. George Castelle was the accompanist, adding much to the program with her musicianly touch and interpretation of the accompaniments. With perfect technic and the ability to follow Miss Burke, her playing formed a perfect musical background and enhanced the singer's songs." On March 5 Mrs. Castelle was accompanist to Miss Craft and Mr. Wiedefeld at a concert sponsored by the Baltimore Music Club in commemoration of her husband. The program included Thus Spake the Voice, written by Franz Bornschein in memory of his friend.

ALTON JONES

Alton Jones, pianist, who gave a recital for the Hartford (Conn.) Musical Club last season, was reengaged for an appearance on March 10. The following review is from the Hartford Daily Times: "Alton Jones, distinguished American pianist, was heard in an interesting recital yesterday at the Hartford Woman's Club, under the auspices of the Musical Club of Hartford. Mr. Jones was greeted by a large and appreciative audience. He presented a varied and well selected program and held the interest of his hearers throughout. Mr. Jones ranks high as a technician. One of the outstanding musical features of the program was Mr. Jones' interpretation of the Schumann F sharp minor sonata. The four movements of this inspired work were given with a fidelity to the best traditions of the requirements of the romance period of pianistic creativeness. Shorter numbers made up the final group, beginning with the Scriabine preludes which were splendidly played."

Alexander Kelberine, pianist, was soloist with the Pennsylvania Symphony Orchestra in Philadelphia, April 3. Samuel Tubbs wrote in the Philadelphia Bulletin: "Mr. Kelberine obtained an ovation that was little short of a triumph for his presentation of Franz Liszt's Totentanz. Beautiful tone quality, fine phrasing and technical sufficiency that was a joy to see and hear, marked Mr. Kelberine's performance." Linton Martin in the Inquirer: "Mr. Kelberine fairly swept the audience off its feet with his electrifying and spectacular performance of Liszt's Totentanz. . . . It was a tempestuous and torrential performance." Samuel L. Laciari in the Public Ledger: "Totentanz proved to be an excellent vehicle for Mr. Kelberine, with his gigantic technical equipment and excellent tone both in quality and volume, which is always under perfect control. The audience received the soloist with immense enthusiasm at the close of the work and he was obliged to appear many times." Mr. Kelberine's New York recital is set for April 18 in Town Hall.

ALEXANDER KELBERINE

Charles Naegele's recent appearance with the Rochester (N. Y.) Little Symphony Orchestra, Guy Harrison, conductor, was commented upon by the press. Kathryn Starbuck said in the local paper: "Mr. Naegele gave one of the most perfect readings of the Schumann concerto which it has been my privilege to hear in many years. Mr. Harrison gave magnificent support with his orchestra." Negotiations are pending for Mr. Naegele's appearance with several orchestras next season.

CHARLES NAEGELE

Lola Monti-Gorsey, soprano, won praise from the press. On March 14, The Daily Star of Long Island City, Queensborough, N. Y., commented: "Lola Monti-Gorsey, making her New York debut in the title role, charmed her audience with the lyric and dramatic quality of her singing. After the Nile Scene, in which Mr. Pandiscio and Miss Gorsey sang, an ovation was accorded the singers."

LOLA MONTI-GORSEY

Ada Soder-Hueck received the following letter from Lucy Stover Terrell, organist and musical director of the Church of the Messiah, Paterson, N. J., in which she comments on the singing of artists of this New York teacher:

ADA SODER-HUECK

"I feel that I must write you this short note of deep appreciation after my Easter work is over. I say this because my entire

quartet at the Church of the Messiah in Paterson comes from your studio."

"My tenor, Mr. Martinek, and my bass, Mr. Terrell, did such beautiful and artistic work in the cantata Olivet to Calvary, Good Friday night; and Sunday morning the rendering by my contralto, Rita Sebastian, of Mozart's Alleluia was truly the perfection of an artist. Gladys Burns also did lovely work in the quartet."

"Feeling as I do, that all credit is due you for the beautiful training and artistry of these singers, I had to write you these few lines."

ETHEL CODD LUENING

The day following Ethel Codd Luening's recital in Victoria, B. C., the Victoria Daily Times commented in part as follows: "Miss Luening possesses a lyric soprano voice of freshness and warmth. She articulates clearly and a certain spontaneity about her, especially in the lighter numbers, proved exceedingly catching. Otto Luening accompanied on the piano, except when he was



ETHEL CODD LUENING

playing his flute obligatos. The perfect harmony between singer and flutist, and the understanding of each other when Mr. Luening was at the piano, undoubtedly was one of the treats of the evening."

Miss Luening's recent appearance in Edmonton inspired the critic of the Edmonton Journal to declare: "Captivating her large audience from the outset, Miss Luening gave a recital which ranks among the major achievements of the musical season in Edmonton. Her voice is an exquisite instrument, perfectly handled. It is of entralling sweetness, abounding in warmth and vitality, and having at times tones of a bird-like quality which are sheer loveliness. There is no hardness in the upper register, and the lower tones have a beautiful richness and depth."

PITTSBURGH MADRIGAL SINGERS

The Pittsburgh (Pa.) Madrigal Singers, under the direction of Mrs. James Stephen Martin, recently gave a concert in Carnegie Music Hall, Pittsburgh. Arthur Anderson, bass of the Metropolitan Opera Company,

was soloist. The madrigals were sung unaccompanied and without a conductor. The Pittsburgh Post-Gazette carried: "Thanks to the Martin regimen, the chorus was trained to the last nuance and much refined and unforced singing was the result." Mr. Anderson, formerly a resident of Pittsburgh, was praised by the same critic: "Virtile tone came singing forth, not pushed, pinched nor forced, but flexible, sonorous tone."

MARION DOUGHERTY

Marion Dougherty, pianist, gave a recital in Philadelphia on March 14. The Philadelphia Bulletin commented: "In a taxing program, Miss Dougherty worked with excellent technical equipment and a sound musicianship." The Record: "With clear phrases, commendable technic and intelligence she gave a varied program." The Inquirer: "Presenting an exacting and delightfully diversified program, Miss Dougherty played with clean-cut technic and an agreeable tone that ranged from some delicate pianissimo effects to plentiful and impressive power, and she was hailed with hearty and spontaneous applause after each number."

STUDIO NOTES

VIRGINIA COLOMBATI

Mrs. James Lawrence, Jr., young coloratura soprano of Virginia Colombati, sang recently at a tea in the studio of Pompeo Coppini. The program consisted of Gounod's Ave Maria and The Last Rose of Summer, with harp accompaniment by Nancy Morgan. Mrs. Lawrence delivered the Shadow Song from Dinorah artistically. She was enthusiastically received by the audience and graciously gave several encores. Mme. Colombati was at the piano. J. V.

MADGE DANIELL

Joe Fishman, tenor, and Walter Turnbull, baritone, were soloists on Good Friday at the Reformed Church of High Bridge, N. Y., singing Olivet to Calvary by Maunder. Ruth Lydon, soprano, was soloist on Easter Sunday at St. Joseph's Roman Catholic Church of West New York. Odette Klingmann, soprano, officiated at the Easter services of the Ascension Church, New York. Helen Arden, soprano, is singing and dancing in High Skelley's act at Scranton, Pa., on the RKO. Ward Tollman, baritone, is on tour with the Band Wagon Company.

Muriel Johns, soprano, has opened a voice studio in Peekskill, N. Y. She has been with Miss Daniell for seven years and has toured with various musical shows, sung in churches and on the radio. She is known now as Muriel McAdie.

LA FORGE-BERUMEN

A partial list of the activities of the La Forge-Berumen Studios during the summer and autumn of 1931 includes the weekly radio programs which continued until July 28. From May 29 to August 27, there were weekly recitals in the studios, arranged to present one singer and one pianist on each program. The last brought several of those who had previously appeared. On June 14 there was a performance of Traviata at the Bronx (N. Y.) Opera House, all of the cast, with the exception of the tenor, being La Forge pupils. Mary Tippet sang Violetta.

(Continued on page 32)

MARIA CARRERAS

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ERNESTO BERÚMEN PROCLAIMS HIS FAITH IN THE MODERNS—NOT THE "ULTRAS"

Confesses He Is Still Searching for Beauty in Contemporary Music

Ernesto Berúmen's state of mind on contemporary music might be studied attentively and with vast profit by colleagues who confess a complete comprehension of the most advanced type of composition.

"I feel it to be the duty of a pianist to search deeply into every phase of contemporary composition," said Berúmen with deep earnestness, "and I have tried to per-



(Townsend photo.)

ERNESTO BERÚMEN,
Pianist and Teacher.

form this duty, not merely as a task but as a musician who is eager to adventure in new realms of beauty.

"I have divested myself of prejudice as far as humanly possible," continued the pianist, "and I have pledged myself not to be influenced in any way by pre-conceptions or personal factors.

"For a number of years now I have lived in this state of mental and aesthetic receptivity, ready—no, hungry to be initiated into the surprises of modern music. Every score which has come to my hand has been eagerly searched by me for these elements. I might say that a discovery of a new composer or composition is not merely an artistic satisfaction but also," said Berúmen with devastating candor, "a utilitarian accomplishment for any concert artist. I am afraid that this sense of utility too often dictates the search for fresh concert material—sensations, a new thrill as they say nowadays, a momentary sense of pleasure in the presentation of a pronouncedly *outré* piece.

"And now, you ask, how have I fared in my voyages of discovery among the moderns? I cannot reply that I have succeeded in delivering any unrecognized geniuses from the fastness of obscurity. But I have been richly rewarded in one sense; in other ways, perhaps, I must admit a feeling of frustration. We are told by the extremists that all ultramodernism in music is founded on classic art. Now, I am a classicist by instinct and training, yet, I trust, as I have tried to explain, without any ingrained bias against any music or type of music, regardless of the style, form or school.

"Despite the pronouncements that ultramodernism is rooted in Bach, the early polyphonists, and all that, I have not yet discovered any sense of joy in playing the compositions of the 'ultras.' I have encountered some pianists who do profess a satisfaction in certain composers and they seem thoroughly honest in their convictions. But I cannot admire the ultramoderns.

"We have no right to reject a composer simply because we do not care about playing his compositions; later on we may come to another viewpoint. But our only equipment for exploration into new music is our own mental, emotional and technical apparatus, we must rely on the verdict of our own artistic conscience—is that not so?

"I have always had a deep sympathy for everything related to native culture and I have, as you know, given a great deal of attention to American compositions. I admire a number of American piano works. I think I must give a first place to one composer whose compositions I have played for years. I refer to the late Charles T. Griffes. Among his piano compositions I have an especial admiration for his Fountain of the Acqua Paola, The Night Winds and scherzo. These American works are worthy of any pianist's program.

"Debussy still glitters with freshness for me; I am devoted to all his preludes. Naturally I feel a strong sympathy for some of the modern Spanish composers. I find the Iberia Suite by Albeniz a lovely specimen of modern piano music. Then there are a num-

ber of worthy piano scores from the pens of Falla, Infante and others.

"Speaking of Spanish music, I gained a new and fascinating insight into the native music of Cuba during my recent stay in Havana. Not the music played here as Cuban dance music, but the authentic airs and rhythms of the real Cuba.

"Among the Russians, I find deep pleasure in the Rachmaninoff compositions, and also in Scriabine. There is Ravel, Poulenc—but my list cannot be complete without including many other substantial composers."

As always, Berúmen is dividing his time between concerts and teaching. He visited Havana at the request of some gifted pianists and spent considerable time teaching in that city. In his New York atelier, the La Forge-Berúmen Studios, Berúmen has a new crop of talents including Mary Kottmiller, Mercedes Soler of Havana, Blanche Gaillard, Evelyn White, Jean Stewart and Robert Riette. Among the "old guard" there is Norma Krueger, sister of Karl Krueger, former conductor of the Seattle Orchestra, Phoebe Hall, Mary Frances Wood, Amy Paget, Aurora Ragaini, Helen Wakefield, and a great number of others. Robert Goldsand, one of the most widely acclaimed among young recitalists, is a disciple in these studios.

ALFRED HUMAN.

James Melton to Give Recital

James Melton, young American tenor, will be presented in a song recital at Town Hall, New York, April 22, with Frank La Forge, composer-pianist, at the piano. Melton, a pupil of Gaetano De Luca, is already a headliner in radio and will make his New York concert debut at this concert.

The young Southerner sang his way through college and in his second year began to study with De Luca. Four years ago he came to New York to enter the musical comedy field, and was drafted by radio both as a soloist and as lyric tenor with the Revelers Quartet. He also studied in Berlin with Michael Raucheisen, the eminent coach of German Lied. On April 18 he



JAMES MELTON

is to be presented in Washington at the annual congress of the Daughters of the American Revolution and will sing before an audience of 6,000. Following his New York recital, he is booked for concerts in Nashville and Chicago. His initial New York program is being prepared under the direction of Mr. La Forge and will include compositions by Handel, Haydn, Liszt, Massenet, Lenormand, Franz, Strauss, Rachmaninoff, Carnevali, Watts and La Forge.

Concertmaster Soloist With Detroit Orchestra

DETROIT, MICH.—Ossip Gabrilowitsch presented the Detroit Orchestra in one of the most enjoyable of the season's orchestra concerts on March 30 at Orchestra Hall. The program comprised d'Indy's Istar, symphonic variations; the Bruch Scotch Fantasia for violin and orchestra; Haydn's symphony in G, and Brahms' Academic Festival overture. The violin soloist was Ilya Schkolnik, concertmaster of the orchestra. Mr. Schkolnik, making his annual solo appearance, played with unerringly definite purpose, full-bodied tone and ample musicianship. He was recalled several times at the end of his number. Gabrilowitsch led the men with his accustomed finesse of interpretation and observance of tonal nuance. He preceded the Haydn symphony with an interesting and witty talk, stressing the debt which symphonic music owes to the Austrian composer. An appreciative and applause audience was present.

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Plans Announced for Chicago's Annual North Shore Festival

Five Concerts to be Given from May 23 to 28—Novelties Offered at Symphony Orchestra Concert—Swedish Choral Club Sings Haydn's Creation

CHICAGO.—Announcement is made by the North Shore Music Festival Association of its twenty-fourth annual festival, to be held this year during the last week in May (May 23-28). Five concerts will be given, on Monday, Tuesday, Thursday and Saturday evenings, and a performance for children on Saturday afternoon at Patten Gymnasium, Evanston.

Dr. Frederick Stock, conductor of the Chicago Orchestra, is again director of the festival and will conduct the orchestra at all performances. He will have the assistance of Glenn Cliffe Bainum, director of bands and glee clubs at Northwestern University, who has had the festival chorus of 600 in rehearsal since early in January. In addition to the regular festival chorus and the children's chorus of 1,500, the United German Male choruses of 1,000 will take part in the week of music.

A number of eminent artists have been engaged as soloists. They include Goeta Ljungberg, Jeannette Vreeland, Dusolina Giannini, John Charles Thomas, Beniamino Gigli, Edward Molitor, Chase Baromeo and Percy Grainger. Brahms' Requiem, in honor of the late Peter C. Lutkin, founder of the festival, Haydn's Seasons and Lambert's Rio Grande will be among the choral works performed.

VITALY SCHNEE IN PIANO RECITAL

The program which Vitaly Schnee chose for his annual piano recital at Kimball Hall, on April 3, illustrated what an artist of taste and perspicacity can find when he desires to offer something new and interesting. It observed the conventions with two Chopin mazurkas and the scherzo in C sharp minor. The balance of the list was, for the most part, unfamiliar music. There were the Bach numbers, Presto and Tempo di Gavotta; old music by Galilei in Respighi's arrangement; and a sonata by the Spaniard, Padre Antonio Soler of the eighteenth century. Schnee selected his newer numbers from Glazounoff, Alexandroff, Honegger, Ponce, Reger, Slonimsky and Dohnanyi.

This was one of the most enjoyable concerts of the waning season. The program served to display Mr. Schnee's technical and musical qualifications and showed him a musician of discriminating taste and understanding, whose efficient hands are guided by a keen brain. His fine playing won the unstinted approval of the audience.

JOHN MCCORMACK IN BENEFIT CONCERT

John McCormack's third Chicago recital, at the Civic Opera House, on April 3, was a benefit performance for the new clinic of the John B. Murphy Hospital and to further the general work of the Sisters of Mercy. A sold-out house again greeted the Irish bard, who delighted his hearers from the beginning to the end of a program which was doubled by encores. He gave many old time favorites which he had not sung here for some time. Whether in the classics or Irish folksongs, the art which has made McCormack the idol of the public these past two decades was present, and that sincerity and simplicity with which he sings an ordinary song aroused spontaneous enthusiasm. Besides taking his usual part as accompanist, Edwin Schneider participated in this program as assisting artist, playing a group of piano solos skillfully.

CARA VERNON GIVES MODERN PROGRAM

One must have the courage of his convictions to present a program devoted entirely to modern composers. Cara Vernon, who has been called a "musical rebel" because she specializes in such programs, proved at her annual Chicago recital in the Playhouse, April 4, that she not only has the courage but the qualifications to exploit contemporary music. This pianist was the first to introduce Szymanowski here. It is also interesting to note that Mme. Vernon studied the quarter-tone piano in Paris with Ivan Wischna Grady, inventor of one of these pianos. It is her ambition to bring one of

these instruments to the United States for her recitals.

Her program was as interesting as it was unusual. She played Malipiero's suite, Masks That Pass; Szymanowski's Scheherazade, Scriabin's sonata, op. 34; a group of Spanish dances by Lecuona, Turina, De la Vina, Pittaluga, Mompou and de Falla; Kodaly's Epitaph and a suite by Bartok. Mme. Vernon has not only the technique but the understanding to present the moderns convincingly and effectively. She was enthusiastically applauded by her listeners. The concert was given for the benefit of Mu Phi Epsilon sorority's music school.

JUNIOR FRIENDS OF ART PRESENT MR. AND MRS. DEVRIES

So successful and interesting was the program which Mr. and Mrs. Herman Devries presented recently for the Chicago Artists Association, that they were engaged to give a similar one for the spring festival of the Junior Friends of Art, at the Crystal ballroom of the Blackstone, on April 5. Mr. Devries made a decided "hit" with the ladies in his personal reminiscences of Bizet. He was loudly applauded. Mrs. Devries conducted her ensemble of fifteen artist-students in the chorus of cigarette girls, from Bizet's Carmen and songs by Purcell, Saint-Saens and Elinor Warren. She and her students won instant success with the listeners. Mrs. Devries had her ensemble under fine control and everyone sang effectively, with style and finesse.

MACBURNIEY STUDENT MAKES DEBUT

Hazel King made an effective recital debut at Kimball Hall, April 6, before an audience that was encouraging both in applause and size. In a rather difficult program which began with the L'Amoro, Saro Costante aria from Mozart's Il Re Pastore and continued with Durante's Danza, Danza Fanciulla and Vinci's Sentirsi il Petto Accendere, Miss King disclosed a high soprano voice of lyric quality, well placed and used skillfully. When she has perfected her enunciation, she will have much to recommend her to the public. Her program was well arranged and brought forth many unfamiliar songs. Miss King comes from the Thomas N. MacBurniey studio where she has been efficiently taught.

SWEDISH CHORAL CLUB SINGS HAYDN

At its spring concert in Orchestra Hall on April 6, the Swedish Choral Club devoted part of the program to excerpts from Haydn's Creation, in commemoration of the bicentennial of that composer's birth. Under the able direction of Harry T. Carlson, the Swedish choristers sang enthusiastically, vigorously and with fine tonal quality. Haydn excerpts as well as miscellaneous numbers made up the program. Dorothy Bowen, soprano, Edwin Kemp, tenor, and Edward Davies, bass, assisted the chorus in the Haydn selections.

ESTHER GOODWIN TO GIVE NEW YORK RECITAL

Esther Goodwin, young Chicago contralto, is scheduled for a New York recital at Steinway Hall, April 18. Miss Goodwin has built a program which comprises Handel, Rosa, Legrenzi, Verdi, Hugo Wolf, Richard Strauss, Hageman, Robert Yale Smith and Frank La Forge numbers, besides a group of sixteenth century songs.

ELSIE ALEXANDER PLAYS

Elsie Alexander recently presented a program of piano music before a large audience at Lyon & Healy Hall, winning the hearty approval of her listeners.

DR. J. LEWIS BROWNE GIVES EASTER SERVICE

Under Dr. J. Lewis Browne's able direction, music is kept on a high level at St. Patrick's Church. Dr. Browne is organist and choir director and he has a picked chorus. He chose an unusually fine program for Easter Sunday and there was

much favorable comment concerning it among the congregation.

WENNERBURG CHORUSES IN BENEFIT CONCERT

The Wennerburg Male Chorus and the Oriole Glee Club, male and female choruses of Augustana College, Rock Island, Ill., came to Chicago on April 1 to give a concert for the benefit of Augustana Hospital, at Orchestra Hall. These choruses have been well trained by their conductor, Harry Veld. The nurses' chorus from Augustana Hospital also took part, singing effectively under the direction of Harry Carlson.

LOUISE ST. JOHN WESTERVELT'S ACTIVITIES

The Columbia School Chorus, of which Louise St. John Westervelt is director, sang on April 3 for the Chicago chapter of D. A. R. and, on April 4, gave its annual charity concert for tuberculosis patients at County Hospital. Its annual public program was presented at Kimball Hall on March 30.

During the course of the year Miss Westervelt gives a series of studio teas at which she presents her various students. Pupils sang for each other at the first two. The last one, April 16, will be open to the public and is being presented at Columbia School Recital Hall. Miss Westervelt is also preparing her class for the annual students recital in June. Besides teaching private classes, Miss Westervelt is conducting two class courses in voice training for public school teachers desiring promotional credits. She is also training large classes at the National College of Education (Evanston) in preparation for the May festival and annual program.

ACTIVITIES OF JOHN SAMPLE PUPILS

Easter, with its attendant services and celebrations, evidenced demands for pupils of John D. Sample. Edward Grabinski, tenor, was soloist in the Stabat Mater at St. Henry's Catholic Church on Good Friday; John Murray sang the tenor solos in the Dubois Seven Last Words at the First Presbyterian Church on Palm Sunday; Erna Kirtland, soprano, interpreted a group of songs for the Executives Club at the Hotel Sherman, March 18; Al Marineau, bass, broadcast daily over WBO; Sydney Cooley, contralto, and Arch Cannon, tenor, were members of the quartet which gave a radio presentation of Stainer's Crucifixion over WBBM on March 21; Clarence Knudson, tenor, was the solo artist with the orchestra at the Oriental Theatre. John Macdonald, bass, sang the part of Christus in Harold Moore's The Darkest Hour, a feature of the Good Friday music at St. James Episcopal Church; James Cameron, baritone, was soloist at Bethany Presbyterian Church for the presentation of The Seven Last Words; Henry Phillips, still in the East, performed his duties as tenor soloist with an important Fanchon and Marco unit (his contract calls for forty weeks). Emil Taflinger, baritone, is fulfilling engagements in southern Illinois during the next three weeks. William Pilcher, tenor, one of the many Sample pupils holding teaching posts, is heard each Sunday over WREN at Lawrence, Kans., where he is a member of the voice faculty at Kansas University.

CHICAGO MUSICAL COLLEGE NOTES

Vera Bradford and Marshall Sumner, pianists and pupils of Lillian Powers, were soloists with the Kalamazoo Symphony Orchestra, Percy Grainger conducting, March 13.

Rosalie Norman, contralto, pupil of Blanche Barbot, sang Easter Sunday at the La Salle Baptist Church. Dorabelle Hoadley, soprano, another Barbot pupil, sang recently at the Albany Park Presbyterian Church.

Eleanor Moore, dramatic soprano and scholarship pupil of Herman Devries, sang on Easter Sunday at the Chicago Temple, First Methodist Episcopal Church.

Phil Jorgensen, student of Edward Collins and studio accompanist for Frantz Proschowski, is director and organist of the Summerdale Congregational Church. His choir there presented the cantata Seven Last Words by Dubois, on Palm Sunday. Mr. Jorgensen also appeared as accompanist with Joel Lay at the meeting of the Egyptian Club at the Hamilton Club, March 14. On the same date he accompanied Phil Levinson at the Covenant Club.

Camille Robinette, assistant teacher of Mr. Proschowski, will conduct a choral society of forty voices at the Masonic Temple

in Fort Wayne, Ind., on April 3. Pupils of Miss Robinette have been making numerous public appearances, including engagements at the Chamber of Commerce, Fort Wayne, Ind.; radio show at Evansville, Ind.; and two concerts at Huntington, Ind.

Ralph Squires, artist pupil of Rudolph Ganz, and Mollie Margolies, appeared as soloist with the Minneapolis Orchestra in January, at New Orleans. As a result of this performance he has been reengaged for another concert. Mr. Squires is on the State Normal College, Cedar Falls, Ia., piano faculty.

Joel Lay, artist pupil of Mr. Proschowski, has been giving numerous radio and concert programs. Wednesdays and Fridays he is heard over the Columbia chain, broadcasting from WBBM. On Mondays he broadcasts from WGES. His spring concert engagements include the Austin Women's Club; Englewood Women's Club; and Medinah Athletic Club. Mr. Lay is also baritone soloist at the First Congregational Church, Wilmette, Ill.

Lorraine Jacobson, pupil of Gordon Wedertz, assisted as organist at the Bethany Lutheran Church on Palm Sunday when Stainer's Crucifixion was given.

The Alpha Phi Chapter of Sigma Alpha Iota Sorority was entertained at a musicale given by the president, Laura Neel, at her studio, March 10. Soloists taking part were Marjorie Dorn, Dorothy Desmond, Myrtle L. Oglesbee, La Berma Neaves, pianists; Pauline Neiles, Mary Titus, Leonore Padilla, vocalists; Edith Small and Hazel Gaines, violinists. The sorority held its yearly initiation services at the college March 20.

Frantz Proschowski, head of the vocal department, spoke at the National Music Teachers' Convention, April 7, on the Possibility of Standardizing Methods of Voice Teaching in the Public Schools.

Emmy Brady, head of the music department of Nebraska State Normal College, Chadron, Neb., was piano soloist with the Civic Symphony Orchestra of Denver, January 17. Miss Brady returns to Chicago to spend the summer term working with Alexander Raab.

Helen Adams, student of Cleo Munden Hiner, played at the Polish Art Club, March 30. She recently won the \$500 scholarship offered by the Polish Choral Society.

Mary Earl Allen, contralto and artist-pupil of Jessie W. Northrup, was soloist at the First Presbyterian Church, Easter Sunday.

Adelaide Anderson, of Pocatello, Ida., and pupil of Alexander Raab, arrived at the college last week to begin her teaching on the piano faculty. Kenneth Cummings, for years a member of the piano faculty, and Miss Anderson have exchanged positions; Mr. Cummings is taking over Miss Anderson's large piano class at the latter's school of music in Pocatello.

Arthur Lindblad, tenor and artist-pupil of Arch Bailey, sang for numerous musical events during Holy Week. On Good Friday he was soloist at the Trinity Congregational Church in Dubois' Seven Last Words. He sang at this same church on Palm Sunday. Easter Sunday he was soloist at the Ravenswood Congregational Church. Recently Mr. Lindblad was the artist at the Founders Day banquet of his fraternity, Sigma Alpha Epsilon, at the national headquarters in Evanston, Ill.

Marie Healey, winner of a recent Atwater Kent contest and artist-pupil of Frantz Proschowski, gave a concert at the Three Arts Club, April 3.

THE WHITNEYS TO GIVE CONCERT

The Whitneys, whose work over the air and in concert has won them attention, are being presented in recital the afternoon of April 17 at the Cordon Club. This unusual family will be heard in an attractive program of chamber music.

SYMPHONY PLAYS INTERESTING NOVELTIES

Novelty has provided the keynote for many of the symphony programs this season and while not all of the numbers have met with instant approval, they have provided occasion to hear modern music in many forms. Again at the April 7 and 8 concerts Conductor Stock introduced music of contemporary composers when he presented a chorale and fugue by Arnold Zemachson and the polka and fugue from Weinberger's Schwanda. Neither Zemachson nor Weinberger, though writing in the modern vein, practice either incoherent or dissonant methods. They have not lost sight of the fact that real music, to be truly enjoyable, should contain melodic substances, imagination and harmony. Zemachson's chorale and fugue are skillfully and colorfully orchestrated, suggesting the polyphonic form of Johann Sebastian Bach. Modern harmonization and orchestral coloring, weird humor, resourceful fantasy, exhilarating dance rhythms and gay humor make the Weinberger excerpts delightful. Both novelties proved so refreshing that the patrons responded with spontaneous enthusiasm.

The performance which the Chicago Orchestra under Stock gave them was excellent. But it was in the monumental Gliere Iliia Mourometz symphony that the orchestra

(Continued on page 32)

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OPERA AT THE METROPOLITAN

Tannhäuser

APRIL 4—This performance of Tannhäuser for the first time this season found Elisabeth Rethberg in the role of Elizabeth and Lawrence Tibbett as Wolfram. Lauritz Melchior did his customary assumption of the title part. A large and interested audience signified its approval of the cast in no uncertain terms. Mme. Rethberg's Elizabeth was memorable. Her voice rose effortlessly to the demands of the score, and with warmth and purity showed a remarkable range of color. Historically, the artist was vital and sure. At times, as in the third act, Mme. Rethberg's voice became an instrument of ineffable sadness. Mr. Tibbett essayed his Wagner with complete success. Always a thrilling figure as an actor, he brought to the role of Wolfram a rare tonal fullness, sympathetic musical interpretation, and unquestioned authority. Mr. Melchior's Tannhäuser has been reviewed amply earlier in the season. He was in perfect voice. The remainder of the cast included Dorothee Minski, Siegfried Tappolet, Hans Clemens, Arnold Gabor, Giordano Paltrinieri, James Wolfe and Aida Doninelli. Artur Bodanzky conducted.

Lakmé

APRIL 6—Deafening applause for the superb singing of Lily Pons in the title role stopped this opera for fully three minutes during the second act. Her ovation was completely justified for the diva sang with ease, charm, and extraordinary brilliancy from beginning to end of the performance. Frederick Jagel, as Gerald, played and sang his soldier role flexibly, intelligently, euphoniously, warmly. Gladys Swarthout, as Mallika, aided with opulent tone musically used, particularly in the first act duet with Pons. Marek Windheim made clever and arresting the small part of the Fortune Teller. Others in the long list were Giuseppe de Luca and Leon Rothier. Louis Hasselmanns conducted.

L'Elisir d'Amore

APRIL 7—L'Elisir d'Amore, repeated on Thursday evening, had the original cast of the revival of March 21, 1930, including Nina Morgana as Adina; Beniamino Gigli, the Nemorino; Belcore sung by Giuseppe de Luca; and Dulcamara by Ezio Pinza. The performance was an enlivening one, the highlights being the duet of Morgana and Gigli (Chiedi al Rio), that of Morgana and Pinza (L'Elisir e il Mio Visin); Morgana's aria Prendi and Gigli's famous tenor aria, Una Furtiva Lagrima, which "stopped the show." Morgana proved captivating in her role, what with being in the pink of vocalism and delivery, and she aroused the large audience to much enthusiasm. Gigli finds in Nemorino one of his happiest impersonations, full of lovely singing and keen sense of comedy. He won ovations. It was a happy evening for all concerned. Serafin conducted.

Die Walküre

APRIL 8—With one exception, the cast of Die Walküre was the same familiar ensemble which has given a number of notably smooth performances of the second of the Ring works. Doris Doe appeared on this occasion as Fricka, and gave an adequate

performance. Rudolf Laubenthal's Siegmund was again distinguished for its dramatic power and lyric grace. Goeta Ljungberg was the same attractive, euphonious, and impressive Sieglinde. The first act, with Ljungberg and Laubenthal, was arresting for the moving fervency of the principals and the potency of the orchestra under Artur Bodanzky. Gertrude Kappel was in her accustomed place as Brunnhilde. The large audience was lavish in its approval.

Romeo and Juliet

APRIL 9—On Saturday afternoon the final hearing for the season of Gounod's Romeo and Juliet drew a large audience. It was an interesting performance, under Hasselmanns' baton, with Grace Moore, a pretty heroine, and Gigli, the unhappy lover. Both artists were at their best and gave unalloyed pleasure. After the balcony scene the audience rewarded them with a rousing demonstration. One might add, as far as Miss Moore was concerned, that it is always refreshing to "see" a slim, youthful Juliet who also possesses a lovely voice. Others in the cast included Gladys Swarthout, Henriette Wakefield, and Messrs. Whitehill, Rothier, Bada, Altglass, Picco, Ananian, and Wolfe.

Simon Boccanegra

The sixth hearing of Verdi's old opera, revived this season, again arrested the attention of Metropolitan patrons. A large Saturday evening "popular" audience filled the house, and applauded the enjoyable music, singing, and acting. Lawrence Tibbett again shone as Simon, and Elisabeth Rethberg and Francesco Merli gave stimulative interest to the roles of the romantic pair.

Alfredo Gandolfi for the first time delivered the episode of the "Curse" and made it a telling scene, delivered graphically and with resonant, eloquent tones musically directed. Others in the cast were Pearl Besuner, and Messrs. Pinza, D'Angelo and Paltrinieri. Serafin conducted.

Piatigorsky to Sail

Gregor Piatigorsky, Russian cellist, will sail for Europe on the S.S. Albert Ballin, April 20. His spring tour abroad opens with a concert in Turin May 2; and he will spend the summer months on a holiday in Switzerland. He returns next January for his fourth consecutive American tour.

Mr. Piatigorsky arrived here the middle of January and opened his season with a recital at the White House before President and Mrs. Hoover. His tour also included three appearances as soloist with the Chicago Orchestra, two with the New York Philharmonic and two with the Boston Orchestra, as well as recitals at Vassar College, Brown and Princeton universities, two private musicales in Boston, and concerts in Madison, Grand Rapids, Indianapolis, Davenport, Pittsburgh, Sharon, and in Philadelphia in the Penn Athletic Club series. In New York he was heard not only with orchestra but on the Columbia Concerts Course at Carnegie Hall and in a performance of trio music for the benefit of the Musicians' Emergency Aid together with his friends, Vladimir Horowitz and Nathan Milstein.

von Klenner, president of the National Opera Club, Bertha Brainard, program director of WJZ. Artists will include Adelaide Gescheidt's choral singers and Cara Verson, Chicago pianist.

RUBINSTEIN CLUB

The closing concert, forty-fifth season, of the Rubinstein Club, (Mrs. William R. Chapman, president), in the Waldorf-Astoria Hotel ballroom, New York, April 5, found the auditorium and boxes well filled. Winifred Cecil, young dramatic soprano, sang Pace (Verdi), with beauty of voice. She was later heard in songs by Watts and Golde, receiving prolonged applause. Walter Mills, baritone, sang arias and songs with vigor and sustained power. In an intermission Mrs. Chapman presented Lucille Bethel, conductor, and her Newark chorus of that name, which appeared at the San Francisco meeting of the National Federation of Music Clubs in June, 1931. This well-trained group of young voices, appearing on invitation of President Chapman, made a distinct hit, singing works by Daniels, Hahn and The Kiss Waltz, adding the Italian Street Song (Herbert). Under Dr. Chapman's energetic direction, the large chorus forming the Rubinstein Club sang items by Grieg and Mana-Zucca, The Lost Chord, and two novelties by Gustav Holst, Hymn of the Travelers, and Splendor Falls, fully displaying the capabilities of the singers. A "new airplane song" was Dr. Chapman's Flying Through the Air, words by Mrs. Chapman. Sousa's Stars and Stripes Forever march was played in memoriam. The orchestra of forty men performed six times. They aroused much enthusiasm with The Bee (Rimsky-Korsakoff) and had to repeat it.

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CLUB ITEMS

VERDI CLUB

Cecil Arden, soprano, presented her shortened version of Carmen at the April 6 morning musicale of the Verdi Club, Hotel Plaza, New York. James Wolfe, baritone, and the Pascarella Chamber Music Quintet also had a share in the entertainment. At the members' afternoon on March 31 the following took part: Mmes. Jeannette Comoroda, Clarence L. Hilleary, John McC. Chase, Lillian R. Johnson, Hannah C. Howes and Holmes Washburn.

FEDERATION OF MUSIC CLUBS

John Hazedel Levis, who recently was heard in a lecture-recital on Chinese music in Boston, will be the guest of honor at a luncheon of the Federation of Music Clubs at the Hotel Lenox, Boston. Following it he will give another recital under the federation's auspices.

WOMAN'S PRESS CLUB

Betty Tillotson, chairman of music of the Woman's Press Club of New York City, announces the annual Music Day program, April 30, at the Pennsylvania Hotel. Ward French, of Community Concerts Corporation, will be one of the chief speakers, as will Mrs. Edgar Stillman Kelly, honorary president of the National Federation of Music Clubs, and Marion Bauer, American composer. Guests of honor will include Thomas Cowan, studio manager of the City Radio Station, Baroness Katherine Evans

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Berlin Unexcited Over Two Modernist Operas

Weill's *Die Bürgschaft* (Longer Than *Walküre* Without Cuts)
Affects Simplicity—Windt Looses Orchestral Racket in
Andromache—American Modernists Amuse
Audience—Spalding and Webster Heard

BERLIN.—Kurt Weill's *Die Bürgschaft* (The Pledge) and Herbert Windt's *Andromache* were released within a few days of each other at the Municipal and the State Operas respectively, and Berlin opera-goers endured the twofold dosage of modernism with calmness and fortitude. Neither work is important but the former is unquestionably the more novel and stimulating of the twain. It might easily continue functioning into next season, whereas I gravely doubt that *Andromache* can survive half a dozen hearings. Both works are difficult to perform (the musical exactions of the Windt opera are no less than fiendish) and the productions reflected no end of credit on Berlin's two lyric theatres. The sagacity which dictated the choice of these operas in such an era of lean purses is another matter.

Die Bürgschaft is an enormously diffuse and prolix composite of new fashioned and old fashioned opera, oratorio, symbolism, allegory, sociological preaching and proletarian propaganda. Its three acts last longer than *Die Walküre* without cuts. It employs a large chorus on the stage and a smaller one seated on a platform built above the orchestra pit. The latter—the idea of which Weill got from Prokofiev, Stravinsky and some other modernists—constitutes a kind of Greek chorus, whose office is to narrate certain incidents of the piece not shown on the stage and otherwise to comment and to philosophize. There are something like twenty-four scenes of greater or lesser duration, with stylized settings and primitive effects. The orchestral forces include two pianos equipped with electrical amplifiers; also, a regiment of pulsates. And back of all these diverse and often unassimilable elements is a host of theories which make better reading than they do opera.

"LAW OF GOLD, LAW OF MIGHT"

Weill's librettist this time is not his old literary associate, Bert Brecht, but the modernistic scene painter, Caspar Neher. The story in which he seeks to promulgate the dual thesis that "man does not change; it is only conditions that change" and that "there is only one law—the Law of Gold, the Law of Might," concerns the adventures of two lifelong friends, Johann Mattes and David Orth (Neher has taken as the germ of his plot a parable by Herder). Mattes finds in a sack of chaff which he has purchased from Orth a sum of money. When he returns it to its owner, the latter refuses to accept it and the two ask a highminded judge to decide their case. But no sooner does the judge decree that the treasure be given as a wedding present to the son of Orth and the daughter of Mattes than there appears in the land the "Commissioner of the Great Powers"—in other words, the Capitalists—who brutally annuls the verdict, throws the men into jail and seizes the gold for his masters.

War breaks out and many years later the two friends, now hostile to one another, are shown as profiteers and hoarders. The pleas of the starving proletariat fall on deaf ears. But with the war of the conflict, the enraged populace rises in its fury and lynches Mattes, after the miscreant has vainly sought the help of his erstwhile companion.

MENDELSSOHN WITH FALSE NOTES

The heterogeneous character of the work, which is neither lyric fish nor dramatic flesh, which is one thing at one moment and something else at another, suggests that Weill probably embarked on a nebulous and conglomerate project without being quite certain what he was after. Only in the first act has he, so to speak, retained a sense of direction. Musically, this is the best act of the opera and the score preserves here a certain consistency of style. The second slumps deplorably but there is a real ferocity and drive about the proletarian choruses in the third. Although the brand of pseudo-jazz that Weill wrote in the Dreigroschen opera and in *Mahagonny* forms hardly any part of the present scheme, audiences will undoubtedly be intrigued by the "blues" tunes that the composer has provided for a trio of comic bandits and blackmailers who enliven many scenes of *Die Bürgschaft*. There is nothing in the modernism of this score that will outrage the ear. Simplicity is the keynote of much of the music. At the same time, Weill boasts an individuality of his own, even when he writes banalities or what sounds like Mendelssohn with false notes.

The production was wholly in the spirit of the work. Caspar Neher provided settings superbly appropriate to the character of the piece. For Hans Reinmar, Wilhelm Rode, Charlotte Müller and Irene Eisinger in the leading roles, only the highest praise can be

set down; and Fritz Stiedry, who conducted, was the heart and soul of the performance. With *Die Bürgschaft*, the Städtische Oper showed that it could wear the modern laurels of the defunct Kroll without any difference.

ANDROMACHE, PONDEROUS EPIC

Herbert Windt's *Andromache* is quite another story. The composer (born in 1894), a pupil of Schreker, a wounded war veteran and engaged for a number of years on a variety of menial musical odd jobs, compiled his own two-act libretto from sources such as Racine, Euripides, the Iliad and Virgil (though it is whispered that his friend and patron, Hanns Heinz Ewers, lent him a helping hand). The poetic lines have dignity but unfortunately it takes more than dignity to make a telling libretto. Virtually from start to finish, this sombre and tortuous account of Hector's widow and her dealings with Pyrrhus, Orestes and Hermione, daughter of Trojan Helen, is set forth in verbose and ponderously epic narrative with practically not a vestige of incident or action, variety or contrast.

Such a handicap would be serious even with the mitigation of interesting music. But Windt's score is little more than a prodigious orchestral racket against which people declaim and shriek at appalling tessituras, with only the occasional relief of some dour choral chantings. Shreds and patches of Wagner and Schreker may be detected in this wilderness of unleashed and brazen noise, but the composer most of all responsible for *Andromache* is Richard Strauss, whose Elektra was without question Windt's real inspiration and incentive.

A heart-breaking degree of trouble and energy was expended at the Staatsoper on this impossible affair. Erich Kleiber and the orchestra worked like a legion of Trojans and the singers—of whom Margarete Klose, Moje Forbach, Fritz Wolff and Herbert Janssen were outstanding—must have sweated blood through desolating weeks and months of preparation. Rarely, however, does one see effort so sadly wasted.

AMERICAN MODERNISTS AROUSE HILARITY

The concert halls were active throughout March—so active, indeed, that I cannot attempt to report more than a meager fraction of their doings. I must not, however, overlook the first of Nicolas Slonimsky's two orchestral concerts of more or less American compositions by Ives, Cowell, Ruggles, Riegger and Varese held in the Beethoven Saal. The only music on the evening's bill which seemed to me something more than howling piffle was the Cuban composer Amadeo Rolan's exciting ballet suite called *La Rebambaramba*. The capacity audience endured the various pieces with more or less good grace till it came to Varese's *Arcanes*. In the course of this interminable monstrosity, a number of people giggled or left the hall and at the close there were amused hootings, cat-calls and some whistling and blowing on door keys. As to one fact, however, press and public were unanimous—namely, that young Mr. Slonimsky is a conductor of extraordinary gifts, whom one would like to hear in some real music. The men of the Berlin Philharmonic played like heroes.

Other Americans heard in Berlin lately were Albert Spalding and the pianist Beveridge Webster. Mr. Spalding, at the summit of his powers, gave with Coenraad V. Bos, superb performances of Brahms' D minor sonata for piano and violin and Chausson's Poème and also contrived to make palatable an unaccompanied Reger violin sonata. Of Mr. Webster's first recital I managed to hear only Schubert's G major sonata. This the young man performed with an immaculate technique, but with little poetic or imaginative grasp.

KLEMPERER, WALTER AND RAVEL

In addition to these events we had, on the tense day of Germany's presidential election, a highly dramatic, if not wholly spiritual presentation of the uncut St. Matthew Passion by the Philharmonic Chorus under Otto Klemperer. And on the following night Bruno Walter, just back from his New York engagement, led the Philharmonic through Tchaikovsky's Pathetic, which is not at all his affair, and accompanied Maria Ivogün on the piano in some Mozart songs. More recently at Furtwängler's ninth concert, Maurice Ravel conducted his new piano concerto, in which the soloist was the accomplished Marguerite Long. The work was received with politeness but not much more and I, for my part, cannot easily understand the enormous enthusiasm which this well-

made but altogether tenuous piece seems to have unchained in Paris.

The third and last of Erich Kleiber's concerts at the Staatsoper offered by way of an obeisance to Goethe, Liszt's *Faust Symphony*, which is much more of a rarity here than in America. It was an honest, well-meaning performance, but Kleiber's *Faust* is a long, long way from Nikisch's or Muck's.

HERBERT F. PEYSER.

England "Discovers" Busoni Violin Concerto After Szigeti Performance

LONDON.—The Busoni violin concerto, which had not been played here since before the war and the existence of which was therefore practically unknown to English audiences, has, since it was revived here recently by Joseph Szigeti, earned golden opinions from the critics as a valuable addition to the short list of effective works extant in that form. Szigeti's performance had a nation-wide repercussion because it was broadcast by the B.B.C. The virtues of the concerto were praised in lengthy articles by Ernest Newman in the Sunday Times and Francis Toye in the Morning Post.

Szigeti, the sponsor of the revival, it is recalled, was also its sponsor before the war when it was new, for he played it with the composer himself as conductor in Berlin, Paris and London as far back as 1912 and 1913. He also revived it in 1922 at a concert of the International Society of Contemporary Music in Berlin, but at these earlier performances the work had only a very good *succès d'estime*. Its present real success was in a sense a vindication of Busoni's "modernity" and shows that the public has caught up with the composer. It is interesting news that Szigeti intends to play the concerto during his next American tour in 1932-33.

C. S.

Music Notes from Havana

HAVANA, CUBA.—Nathan Milstein was presented in two concerts on the 1st and 4th of March, before an audience that greeted him vociferously. The numbers on his program which carried the greatest applause were: concerto in A minor by Glazounoff; concerto in A minor by Goldmark; prelude and gavotte in E major by Bach; and Chaconne by Vitali. He was obliged to give many encores at the end of his printed lists.

Vladimir Horowitz appeared for the first time in concert before the Havana public on March 18 and 22, at the Sociedad Pro-Arte Musical. The playing of this pianist has been one of the greatest attractions of the present season and the audience fêted him. In Horowitz' programs there figured works by Bach, Hummel, Brahms, Chopin, Liszt, Stravinsky, Beethoven, Scarlatti and Prokofiev.

O. V. A.

Dresden Doings in Opera

DRESDEN.—A repetition of the new version of the Nibelungen Ring (stage direction, Otto Erhardt) took place successfully. Also there were Pique Dame (Tchaikovsky), Othello (Verdi) and Ägyptische Helena (R. Strauss), all under the Erhardt supervision. Fritz Busch led a well received performance of the newly staged Don Carlos (Verdi). There was the world premiere of an opera (adapted from a novel by Storm)—Dagmar, with action taking place in the Middle Ages; music by Kurt Striegler. Striegler is a conductor of the Staatsoper and a good musician.

Bartlett and Robertson in Europe

Ethel Bartlett and Rae Robertson, English two-piano team, are fulfilling an extensive concert schedule in Europe. The two arrived in Ireland on February 21, and the following day played two concerts in Dublin before the Royal Dublin Society. They performed each succeeding night in the north of England and Wales, until they left for Holland on March 6 to complete their second Dutch tour since last October.

Georges Enesco Sails

Georges Enesco, violinist, sailed for Europe on the SS. Olympic, March 18, after a ten weeks' tour. His concert bookings took him to the Pacific Coast and back. He also appeared as guest conductor and soloist with the Chicago, Cleveland and Portland (Ore.) orchestras. Mr. Enesco will return to America in January, 1933, for a twelve weeks' schedule.

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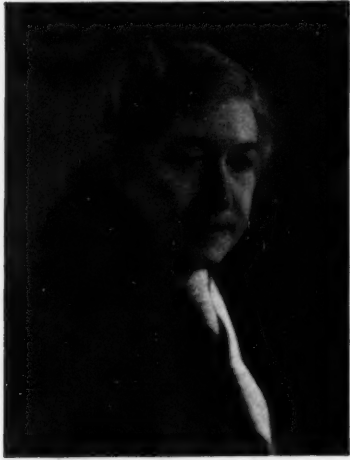
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CONSERVATORIES and SCHOOLS

Mrs. Sanders Retires from Directorship of Cleveland Institute

Mrs. Franklyn B. Sanders, for more than thirty years active in the musical life of Cleveland, first as teacher, then concert manager and for the last twelve years an executive of the Cleveland Institute of Music, has resigned as director of the school to retire to private life, her resignation to take effect in June. The announcement was



(Hewett Photo.)

MRS. FRANKLYN B. SANDERS who has resigned as director of the Cleveland Institute of Music.

made after a special meeting of the executive board of the school, when Beryl Rubinstein, pianist, composer and dean of the institute faculty, was named to succeed Mrs. Sanders as director.

A statement was given out by the executive committee under the signature of Mrs. Robert H. Crowell, president of the institute, which read in part: "The trustees of the Cleveland Institute of Music regret exceedingly to have to announce the resignation of Mrs. Franklyn B. Sanders as director of the institute. It is with deepest gratitude to Mrs. Sanders as the creator and inspiration of the Cleveland Institute of Music that her resignation has now been accepted." Other members of the committee are Mrs. James Edward Ferris, Mrs. Fayette Brown, Mrs. Fred R. White, Mrs. Albert S. Ingalls, Mrs. Claiborne Pirtle, Mrs. John Sherwin, Mrs. Preston St. G. Floyd, Mr. and Mrs. Willard M. Clapp, John F. Stephan, John MacGregor, Jr., Dr. Elliott C. Cutler and Herbert W. Strong.

Mrs. Sanders was made executive director of the institute, with Ernest Bloch, director, at its establishment in 1920. In 1925, upon the resignation of Mr. Bloch, she took over the directorship. Under her régime the school has grown from one of a small faculty teaching only piano, violin, cello and theory to a collegiate school of music with power to grant both under-graduate and graduate degrees, its curriculum approved by the state Board of Education. The Cleveland Institute is a member of the National Association of Schools of Music, with which organization Mrs. Sanders has just finished a two year term as vice-president.

As a concert manager, Mrs. Sanders has managed the Fortnightly Musical Club, organized the Twentieth Century Club, instituted, together with Mrs. Adella Prentiss Hughes, a series of morning musicales coincident with the opening of the Hotel Statler. She also organized a series of Saturday morning illustrated lectures for children, which were discontinued when the children's departments of the Cleveland Museums of Art and National History made such entertainments unnecessary; and in 1918 founded the Chamber Music Society, which brought to Cleveland prominent string quartets, trios and chamber music organizations. Mrs. Sanders first introduced to Cleveland Galli-Curci, Rabindranath Tagore, Carlo Liten, Stuart Walker's Portmanteau Theatre, Ruth St. Denis and The Denishawn Dancers, the Pavley Oukrainy Ballet, the Duncan Dancers, the Adolph Bohm Ballet with the Barrère Little Symphony, Percy Grainger, Guiomar Novaes, George Cope-land, Ernest Schelling, Alfred Cortot, Geraldine Farrar, Anna Case, Hans Kindler, John Cowper Powys, Sir Philip Gibbs, Alfred Noyes, Hugh Walpole and John Drinkwater.

N. E. Conservatory

Organization of a conservatory band, to be conducted by Louis Kloepfel, is announced

by the New England Conservatory of Music. It is to be a full-wind band, including woodwind, brass and percussion. It will have the use of a large library of band music.

Eastman School of Music

The Eastman School of Music, Rochester, N. Y., was sponsor of a number of music events last month. The opera department of the school presented two one-act operas, *The Apothecary* by Haydn, and *La Serva Padrona* by Pergolesi, March 7 and 8. On March 18 the school chorus of over 200, accompanied by an orchestra of seventy, gave a performance of Beethoven's *Missa Solenne*. Each season for the past five years the Eastman School forces have offered a work drawn from the best of choral literature.

The American Composers concert of March 3 programmed Heroic Poem (Rudie Britain); Bill George (Martha Alter Douglas); Cathedral Prelude for organ and orchestra (David Stanley Smith); The Pleasure Dome of Kubla Khan (Charles Griffes); and Afro-American Symphony (William Grant Still). The concert of March 24, the third in the series, brought overture, *Comes Autumn Time* (Leo Sowerby); Three Fragments for orchestra (Dorothy James); symphony No. II (Randall Thompson); concerto for piano and orchestra (Henry Cowell), with the composer as soloist; second movement of symphony No. 1 (Edward Kurtz); and *Natchez on the Hill* (John Powell). These concerts are under the direction of Howard Hanson.

Grace Nash and Alfred Spouse Join Juilliard Summer Faculty

George A. Wedge, director of the summer session of the Juilliard School of Music, New York, plans to include in his curriculum, instruction for teachers in group voice-training under Alfred E. Spouse and group piano under Grace Helen Nash. Mr. Spouse is supervisor of high school music in Rochester, N. Y. He is one of the pioneers in this comparatively new method of increasing general interest in music. He has traveled and lectured throughout the country. Miss Nash is a native of California and has conducted classes in group piano in the University of California, and also has led such classes at the Lincoln High School in Los Angeles. Group piano classes have been installed as a major subject in every high school in Los Angeles, as the result of her efforts.

Wolf Institute of Music

The Wolf Institute of Music (Lancaster, Pa.) commemorated the bicentennial of Haydn's birth, March 31, in a recital of his original and transcribed compositions. Solos were played by Theodore R. Sprecher, Kathryn E. Keesey, Mary Emma Leachey, Ruth E. Stoll, Ann Louise Edwards and Helen E. Zimmerman. Elizabeth M. Fornoff played the D major concerto, Mr. Glatfelter at the second piano. Ensembles for two pianos, four and eight hands, included the Surprise, Imperial and Military symphonies, the program opening with the Austrian National Anthem.

Oberlin Conservatory of Music

Oberlin Conservatory of Music has just completed a series of broadcasts over the new Cleveland station, WHK. For six months various faculty members as well as students have made the trip to Cleveland on Monday nights.

Professor Raymond Cerf played a program of violin music to finish the series. He was accompanied by Joseph Hungate. Among the other faculty members who have participated are William Breckenridge, Friedrich Goerner, Maurice Kessler, Mary U. Bennett, Reber Johnson, James Hall, David Moyer, Axel Skjerne, Bruce Benjamin, Florence Hall, George Lillich, John Fraser, Olaf Christiansen, George Waln, Boris Rosenfield, John Conrad and Marie Levering. Student organizations have broadcast several times, among them the A Cappella Choir, the Girls' String Quartet and the Elizabethan Singers.

Catherine Brod, pianist, gave her senior recital at Warner Concert Hall, March 29. She played the Bach-Bauer Toccata in D major, besides numbers by Schumann, Chopin, Sternberg, Rachmaninoff and Franck. Orchestral parts were played on the second piano by Alene Hyde.

The following students were presented in recital on March 30: the Misses McClelland, Laudig, Wadsworth, Gordinier, Spees, Coltrane, Dike, Helms, Hyde, Mott, Turnbull, Conlon and Nicely, and the Messrs. Hardesty, Cook, Mason, Coplin, Sutton and FitzGerald.

A concert by the Oberlin Conservatory String Quartet at Warner Concert Hall, March 22, attracted a large and responsive audience. The quartet (Reber Johnson, first violin; Raymond, second violin; Maurice

Kessler, viola; John Fraser, cello), played the Beethoven quartet, op. 59, No. 3 and, with the assistance of Mary U. Bennett, pianist, the Brahms F minor quintet for piano and strings.

Joy Loomis, of the 1932 graduating class, was presented in a cello recital at Warner Concert Hall on March 24. She played Bach, Rameau, Handel, Brahms, Campagnoli, Dunkler, Chopin, Dambois and Voormolen selections, with the assistance of Janet Russell at the piano.

Austro-American Conservatory

Lists Prominent Faculty

Rosina Lhevinne, pianist, is included on the faculty of the Austro-American International Conservatory of Music and Fine Arts at Mondsee, Austria, during the coming summer. Two new to the staff this year are Cornelius van Vliet, cellist, formerly soloist with the Kain Orchestra of Munich and the Vienna Philharmonic Orchestra; and Alfred Kastner, professor of harp, honorary member of the Royal Academy of Music, London, and solo harpist with the Los Angeles Philharmonic Orchestra. Mrs. George Castelle is among those returning to teaching posts at Mondsee. The conservatory brings together masters of music of the new and old world. The 1932 season opens July 4 and continues until August 26.

Lawrence Conservatory of Music

The A Capella Choir, Lawrence College Conservatory of Music, under the direction of Dean Carl J. Waterman, appeared in concert at Lawrence Memorial Chapel,

March 31, as a concluding number in the Community Artist Series. This organization, now entering its third season of engagements, sang sacred and secular motets, including several by American composers.

Arline Luecker, post-graduate from the studio of Carl J. Waterman, and candidate for the degree of Master of Music, was presented in a song recital, March 29, at Peabody Hall. Her program featured compositions by Handel, Bach, Hildach, Dvorak; and, as a special offering, the Shadow Song from Meyerbeer's *Dinorah*.

Edward Collins Holding Master Classes

Edward Collins, in addition to teaching three full days a week at the Chicago Musical College, finds time to compose constantly, hold master classes in various parts of the country, and play a recital in connection with each class. On March 31, Mr. Collins conducted a master piano class and gave a recital at Texarkana, Ark.; April 2, at Beaumont, Tex.; and April 4, at Tulsa, Okla. His piano and orchestral compositions are widely programmed. Many of his pupils are in the professional field, or winning important competitions in Chicago and elsewhere.

New York School of Music and Arts

Mildred P. Greenwood, pianist, of Atlanta, Ga., enjoys the advantage of a Rosenwald Scholarship at the New York School of Music and Arts. She played the Hiller concerto in F sharp minor at a recent New York concert.

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To assist music-lovers, singers, teachers, composers and supervisors in securing the best information on musical subjects, musical instruments, music supplies and sheet music and to offer suggestions on problems which may arise in their daily work. A special service rendered by this department is to supply catalogs and printed matter, *absolutely free*, on the following subjects. Be sure to indicate whether you refer to instruments or music:

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Chicago

(Continued from page 28)

rose to great heights. The reading which Conductor Stock gave it fairly emitted sparks. The program was brought to a conclusion with the Johann Strauss Emperor waltzes.

ARTHUR BURTON PUPILS IN RECITAL

Two of Arthur Burton's professional pupils were recently presented in recital. Russell Pyle, tenor, won decided success in Elkhart, Ind., April 3, with his fine singing of a program containing Una Furtiva Lagrima, from L'Elisir d'Amore; the Dream, from Manon; and numbers by Pergolesi, Tosti, Hahn, Ferrari, Fauré, Brahms, Rachmaninoff, Lehmann, Kramer. Virginia Lee, soprano, was appreciated in recital at the First Baptist Church Auditorium, Rock Island, Ill., April 3. Besides numbers by Handel, Veracini, Bach, Mozart, Batiste, Schubert, Hahn, Debussy, Harriet Ware, Protheroe, Hageman, Wintter Watts and Novello, Miss Lee sang Caro Nome, from Rigoletto.

BUSH CONSERVATORY RECITALS

A two-piano recital was presented at Bush Conservatory by Esther Arneson and Ellen Munson, April 6.

The following pupils gave a program at the school on April 12: Elsie Melin, student of Carolyn Willard; Gloria Dunn, pupil of Mae Graves Atkins; Robert Brown and Frances Smith, students of Richard Czerwonky; Evelyn Meyer, pupil of Edgar Brazelton, and Donna Greenburg, student of Theodore Harrison.

COLUMBIA SCHOOL OF MUSIC NOTES

Ludwig Becker, director of the Columbia School Symphony Orchestra, has begun rehearsals for the commencement concert to be given in Orchestra Hall June 18. The afternoon of the same day the preparatory and academic departments will give their annual concert in the foyer of Orchestra Hall.

Mu Iota chapter of Mu Phi Epsilon has arranged several events. On April 15 at the Cordon Club there was a concert for the benefit of the scholarship fund, by Arthur Kraft, tenor, and Parthenia Vogelback, pianist. The chapter's annual fogel will take place in the school recital hall on May 14.

Walter Spry pupils will give a program in the school recital hall, April 22; and on April 23 Edna Nelson Hanson will present her pupils in concert in the same hall.

A faculty dinner will be given in the City Club, April 28. It is the intention of the directors of the school to present a concert schedule for next season that will include some important programs by members of the faculty and the various departments.

Ann Trimmingham has arranged a tea at the Cordon, April 30, to which all the graduates of the public school music department in or about Chicago have been invited. A program will be presented by Arthur Kraut, tenor, and Walter Spry, pianist.

AMERICAN CONSERVATORY NOTES

Violin students of Mischa Mischakoff, concertmaster of the Chicago Orchestra, and piano students of Kurt Wanieck were heard in recital at Kimball Hall, April 9.

Manilla Powers, soprano, former artist-student of Karleton Hackett, is appearing as prima donna in the musical production, The Blue Mask, at the Grand Opera House, Chicago.

Kirby Hoon, pupil of Herbert Butler, appeared as violin soloist in the operetta, The Singer of Naples, presented by Harriet Hebert, of the voice department, at St. Stephen's Church, April 6.

Rudolph Reuter, of the conservatory faculty, played the Jacques Ibert Divertissement at the annual concert of the Society for Contemporary Music at the Goodman Theatre, April 10.

Gamma chapter of Sigma Alpha Iota held its twenty-fifth anniversary banquet at the Blackstone Hotel, March 28. Mrs. Elmer Ottaway, president of the National Federa-

tion of Music Clubs and a member of this fraternity, was a guest of honor.

Freda Dolnick presented her piano students in recital at the conservatory, April 1. Clara Firnhaber, soprano and pupil of Charles LaBerge, was soloist at the morning service on Easter Sunday at the Pilgrim Lutheran Church. Miss Firnhaber also appeared in recital before the Ravenswood Woman's Club, March 30.

JEANNETTE COX.

Studio Notes

(Continued from page 26)

During the summer, the studios gave several programs at the Bowery Mission.

October 22 saw the beginning of a new series of broadcasts over WABC, which are continuing weekly throughout the present season. Maria Halama, pupil of Mr. La Forge, was heard in a Boston recital, November 15, and in Town Hall, New York, November 29. Ernesto Berumen presented two of his pupils in New York debut recitals this fall, Blanche Gaillard playing at the Barbizon-Plaza, Helen Wakefield at Steinway Hall. Phil Evans, pupil of both Mr. La Forge and Mr. Berumen, has been on tour for several weeks with Richard Crooks. Mr. La Forge accompanied Mr. Crooks for several of his concerts, including those at Buck Hill Falls, August 22; Asbury Park, N. J., August 28; Bridgeport, Conn., October 15; and Town Hall, New York, October 18. Mary Tippet and Harrington van Hoesen, both La Forge pupils, were heard in concert in Derby, Conn., November 27.

Lawrence Tibbett has studied with Mr. La Forge since October, 1922. Mr. Crooks continues his work with this teacher, as does Lois Moran, who has been studying voice with him for some time. Miss Moran made her debut as a singer in Boston, December 8, in Gershwin's Of Thee I Sing.

BLANCHE MARCHESI

Several artists who recently finished their term at the studios of Blanche Marchesi have been fulfilling professional engagements. Miss Carême has been singing the leading role in Lilac Time in London; while Miss Sablin has sung seven roles with the old Vic Opera Company. Gladys Gay has finished her tour of the provinces in Cinderella. Misses Severn, Astra and Desmond have given recitals. Muriel Brunskill has returned to England after an auspicious tour in America. Others of Mme. Marchesi's British artists will be heard in the United States.

Naumburg Winners Announced

The Walter W. Naumburg Musical Foundation has announced the five winners of the eighth annual competitive auditions awarded debut recitals in Town Hall, New York, during the season of 1932-33. The winners are: Dalies Frantz, pianist, of Ann Arbor, Mich.; Huddie Johnson, pianist, of Milwaukee, Wis.; Inez Lauritano, violinist, of New York; Milo Miloradovich, soprano, of Spokane, Wash.; and Foster Miller, bass-baritone, of Columbus, Ohio. They were chosen from one hundred and seventy-one applicants.

Eastman School of Music Remembered in Eastman Will

The Eastman School of Music, a department of the University of Rochester, founded by the late George Eastman, receives \$2,500,000 for its upkeep through the will of the philanthropist. The University,

to which he had given \$35,000,000 during his lifetime, receives \$12,000,000. A niece and the secretary of Mr. Eastman received the largest individual bequests.

Haydn's Opera Restored in Schwerin

(Continued from page 5)

operas to this new find. Treichlinger, for his part, made a German libretto following Goldoni in its main outlines, but combining with the well-known elements of the *commedia dell'arte* some characteristic features of the modern German *Spieloper*.

The result is an enchantingly volatile and thoroughly stage-worthy operatic comedy, light as thistle-down, if here and there a trifle spun out. The music is at times almost startlingly like Mozart and there are moments in which Figaro seems just around the corner. Although not the Haydn of the Creation, the Seasons or the greater symphonies and quartets, Life on the Moon contains a number of really memorable pages, including delicious soprano and tenor arias, a duet employing a phrase familiar from Haydn's Emperor Hymn (the present German national anthem), an overture borrowed from one of his early symphonies and a vertiginous closing ensemble worthy of the hand that designed the first finale in Figaro's Wedding. Lothar's emendations are all admirably in the spirit of Haydn's style and the period of the work.

The opera was staged by Richard Ludwig in highly amusing stylized settings, with a quartet of clowns carrying pieces of scenery on and off the stage in full view of the audience. Haydn's music would have profited by better singing from the women of the cast and Julius Gless, formerly of Munich, who impersonated the crotchety father, is at best a mediocre comedian. On the other hand, the lyric tenor Walter Ludwig, whom the Berlin Municipal Opera has captured for next season, sang the airs of the lover delightfully and Hans Herbert Pudor, as Cecco, a kind of Harlequinized Figaro, is a comic actor than whom one could scarcely wish a better. The Schwerin Orchestra under Werner Ladwig played quite superbly. There were in the course of the evening almost fifty curtain calls.

New York to Hear Blue Bird

After making a tour comprising all the large cities of the country and reaching to the Pacific coast, S. Hurok announces that Yascha Yushny's Russian revue, the Blue Bird, (no connection with Maeterlinck) will come to New York on April 21, for an engagement at the Cort Theatre.

The Blue Bird opened its American tour in Quebec, October 23, and the organization has just completed a fortnight's engagement in Philadelphia.

Yushny's organization numbers upwards of fifty members—singers, dancers, actors, entertainers and musicians, most of them former members of the Imperial Theatre, Moscow, in pre-revolution days. Yushny, for the past ten years, has owned and operated his own playhouse—Yushny's Theatre—in the Kurfürstendamm, Berlin, now the home city of the company. At the conclusion of the New York engagement Yushny will return his forces to the German capital.

Lida Santelli to Give Recital

On April 24 in Steinway Hall, Lida Santelli, soprano, will present an authoritative program at her annual New York recital.

Wednesday, April 20

Paul Kochanski, violin, Juilliard Hall (A)
Philadelphia Orchestra, Metropolitan Opera House (E)
Edward Ransome, song, Town Hall (E)
Maria Safonoff, Scriabin recital-lecture, Roerich Hall (E)

Thursday, April 21

Philharmonic Orchestra, Carnegie Hall (E)
Harlem Philharmonic Society, Waldorf-Astoria (M)

Friday, April 22

Philharmonic Orchestra, Carnegie Hall (A)
University Glee Club, Carnegie Hall (E)
James Melton, song, Town Hall (E)

Saturday, April 23

Philharmonic Orchestra, Carnegie Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)
Louise Gotthard, song, Steinway Hall (E)

Sunday, April 24

Philharmonic Orchestra, Carnegie Hall (A)
Myra Hess, piano, Town Hall (A)
Isidor Belarsky, song, Town Hall (E)
Lida Santelli, song, Steinway Hall (E)

Monday, April 25

Anne Schmitz, dance, Town Hall (E)
Hans Hastings, music for the dance, Steinway Hall (E)

Tuesday, April 26

National Orchestral Association, Carnegie Hall (A)
People's Chorus of New York, Carnegie Hall (E)
Benefit Orchestral Concert, Metropolitan Opera House (E)
Eleanor Goldstein and assisting artists, Steinway Hall (E)

Wednesday, April 27

Barrere Wind Ensemble, Juilliard Hall (A)
Mary Wigan, dance, Carnegie Hall (E)

Thursday, April 28

Philharmonic Orchestra, Carnegie Hall (E)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler	Joseph Lewin
Gregor Alexandresco	Marguerite Lichti
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Umberto Bernucci	Jay McGrath
Mary Biffan	Beleska Malinoff
George Blumenthal	Armand Marbini
Giacomina Bourg	Josef Martin
Zara Bouson	Joseph Mendelsohn
Margaret Bovard	Helen C. Moller
O. N. Bryant	Florence Nelson
Francesco Bucca-Fusco	Gisella Neu
Buzzi-Peccia	Anna Nordenstrom-Law
Lavie Cadorin	Florence Crozier Ozmun
G. Carnaion	Carl L. Pawlowski
Nino Carboni	A. M. Pergain
Angelo Carlini	Wm. B. Peters
C. Versel Chamberlain	Miron Poliak
Florence Chambers	Arnold Powell
Norman Curtis	Alfred Price Quinn
Stephen Czukar	Rita Raymond
Greta Daluy	Forest Redfield
Adele Davis	H. E. Reynolds
George de Feo	S. N. Rosenthal
Chev. Gautier Del'Eveille	Courty Rossi-Diehl
George De Sel	Jean Rouse
Solita De Solis	Norbert Salter
Ragini Devi	Anna Savina
Maude De Voe	Philip Scharf
Byron S. Dickson	S. Scharf
Dmitry Dobkin	Marguerite Schuiling
Mme. Dodd-Crawford	Josef F. Schwarz
Beatrice Elliott	Walter D. Smith
Frank G. Ernst	Edith Silence-Smith
Maestro Gernis Fabrizi	Harrison A. Stevens
Borria B. Feibish	Norman Stoneham
Carl Fishberg	Leo Strokoff
Miriam Franken	Marcia Sumelska
G. A. M. Fuleihan	Virginia Carrington
Anna A. Garrett	Thomas
Alexander Goldberg	Tofi Trablance
Oiga Gulleledge	Prof. A. H. Trouk
John Hartigan	Marie Woodman Tufta
Jean Heime	Emilio Vaccaro
Frederick Heller	Fernando Villa
Russell Blake Howe	H. Von Oppenheim
Floyd F. Jones	Walter Von Oppenheim
Victor H. Kasper	Elemer Von Pichler
Alexander Kisselberg	Pauline Watson
Alberta Lauer	Colton White
Mrs. Z. P. Leary	Mrs. Stacey Williams
George Lehmann	Roland B. Woodin
Ediana Leori	

New York Concerts

(Continued from page 9)

and natural technical equipment are no new story. His performance of the Bach suite, scintillant and imaginative, was outstanding, and the audience acclaimed him especially for his romantic, sensitive performance of the Chopin ballades.

Other Concerts of the Week

Phyllis Grossman, piano recital, Tuesday evening, April 5, The Barbizon.

Pius X Choir, Friday evening, April 8, Town Hall.

Desoff Choirs, Saturday evening, April 9, Town Hall.

Olive Norman, song recital, Sunday afternoon, April 10, Roerich Hall.

Helen Windsor, piano recital, Sunday afternoon, April 10, The Barbizon.

Juilliard Will Present

Malipiero Work

(Continued from page 5)

to the suitor who provides the best musical setting for her madrigal. Consternation reigns when the prize is awarded to the servant of one of the noble suitors. A happy ending is brought about, however, by the discovery that the servant is also a nobleman in disguise. The English translation is by Mme. Malipiero. The alternating cast includes Ruby Mercer and Ruth Chapelle (Donna Rosaura), Charles Haywood and Lancelot Rosa in the title role, Julius Huehn and Harold Boggett (Don Trifonio), John Barr and Roland Partridge (Don Florindo) and Alma Miltstead and Josephine Antoine (maid to Donna Rosaura).

The cast for The Secret of Suzanne includes Raymond Middleton and Robert Crawford (Count Gil), Ruthe Huddle and Florence Vickland (Countess Suzanne).

In Mazurka Land

WARSAW.—Jerzy Fitelberg's second orchestral suite, and concerto for string orchestra, were conducted successfully here by Fritz Mahler.

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SINGERS WANTED—Temple Rodeph Shalom Choral Society, under direction Cantor Nathan Melitroff, has vacancies for Alto, Tenor, Basses. Excellent opportunity for choir-training. Small compensation. Auditions, Temple House, 7 West 83rd Street, New York, Tuesday—April 19th, at 8 p. m.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 16

Mrs. Charles Mayer, song recital for young people, Steinway Hall (M)
Philharmonic Orchestra, Carnegie Hall (E)
Santina Miele, piano, Steinway Hall (E)
Mischa Levitzki, piano, Washington Irving High School (E)
Jose Mojica, song, Town Hall (E)

Sunday, April 17

Philharmonic Orchestra, Carnegie Hall (A)
Egon Petri, piano, Town Hall (A)
Rev. J. J. H. Hartnett, song recital, Town Hall (E)
Blanche Giddens and Gertrude Bonime, Steinway Hall (E)
Dhimah, dance, John Golden Theatre (E)
Blind Men's Improvement Club, Ambassador Hotel (E)

Monday, April 18

Esther Goodwin, piano, Steinway Hall (A)
Mary Wigan, dance, Carnegie Hall (E)
Alexander Kelberine, piano, Town Hall (E)
Cara Vernon, piano Steinway Hall (E)
Anna Meitchik, song, Roerich Hall (E)

Tuesday, April 19

Benefit Orchestral Concert Metropolitan Opera House (E)
Advertising Club Singers, Town Hall (E)
Elshuco Trio, Engineering Auditorium (E)

Music Notes From Coast to Coast

CARBONDALE, PA.—Eda Merrill Hopkins, musical director and soloist in the First M. E. Church, together with seventy-five children, the intermediate choir (seventy-five voices) and the adult choir (fifty voices) participated in services of the Easter period. The Crucifixion was presented, all solos sung by the members of the choir: Nelson Watkins, George York and Ben Owens. The hundredth anniversary of this church has just been celebrated, a pageant and special musical numbers marking the event. Miss Hopkins sang Humphries' Alleluia as her Easter morning solo. R. F.

PORTLAND, ORE.—A large audience gathered at the Masonic Temple to hear the final concert of the Apollo Club (44 male voices), Willem van Hoogstraten, director. The unusual program contained Rubinstein's Seraphic Song, with Madeline Dwyer singing the contralto solo and Edouard Hurlmann offering the violin obbligato. Fritz De Bruin, baritone, also gave much satisfaction. Grieg's Landsighting, well sung by the club, closed a delightful evening. Robert B. Flack officiated as accompanist.

John Charles Thomas, baritone, sponsored by Steers & Coman, made a triumphant appearance at the Public Auditorium, April 4. Notable among his offerings were two seventeenth century Italian songs: Der Ton (Marx) and Ruhe, meine Seele (Strauss). Each group was followed by tumultuous applause. Lester Hodges, pianist and accompanist, favored the audience with several solos.

The closing program of the Portland Junior Symphony Orchestra (97 juveniles), Jacques Gerszkovitch, conductor, included Haydn's Surprise Symphony and works by Mendelssohn and Tchaikowsky. Eugene Linden, student conductor, directed Grieg's Peer Gynt Suite No. 2. Conductor Gerszkovitch and his youngsters raised the large audience to a high pitch of enthusiasm.

Jacques Thibaud, violinist, appeared in another recital on March 26. His list included two sonatas, Handel's D major and Debussy's G minor. He was applauded loudly and gave encores. Tasso Janopoulas was at the piano. Ruth Creed and Elsie Johnson, representing Manager Selby C. Oppenheimer, had charge of this event.

Sponsored by the Portland unit of the Western Artists' League, Blythe Owen, pianist, and Nikola Zan, baritone, gave an excellent concert at Woodcraft Hall, March 28. Among Miss Owen's offerings were Bach's fifth French suite and two preludes by Rouen Faith, president of the Society of Oregon Composers. Mr. Zan was especially good in Donaudy's O Del Mio Amato Ben and in Schubert's Der Doppelgänger. Margaret Notz provided artistic accompaniments. Mae Ross Walker managed the concert. J. R. O.

RICHMOND, VA.—The concert series under the management of T. Michaux Moody closed on March 17 and 18 at the Mosque Auditorium with the presentation

of La Argentina and Yushny's Russian revue, The Bluebird.

La Argentina drew well and her performance gave undoubted satisfaction. The versatility of this amazing artist brought many bursts of enthusiastic applause. Luis Galve, pianist, both as soloist and accompanist, proved a capable adjunct to the Spanish dancer.

Yushny's Bluebird was the first offering of its kind to be given here. Seventeen scenes made up the program which educated gasps of surprise and pleasure from the audience. J. Jaroff's magnificent baritone enhanced many of the sketches. Both as to scenic effects and originality of artistic conceptions, the production was outstanding. The burlesque of the Cossack chorus evoked great interest and applause, and the scenes in which the entire ensemble appeared were striking and effective.

Nelson Eddy, baritone, was heard on March 7 at the Newport News high school auditorium. His singing pleased the most critical.

Good Friday music was especially well selected and splendidly given this season.

At All Saints' Episcopal, Macfarlane's Message from the Cross was given under the direction of a visiting organist, Maurice Garabrant, of Garden City, N. Y., and the choir of men and boys was assisted by Judson House, tenor and Fred Patton, baritone. This is the only boy's choir in the city, and on this occasion the choristers sang with beautiful tone quality and fine adherence to pitch.

Mr. House's voice was in excellent form and his solo passages brilliantly given. Mr. Patton excelled not only in splendid quality of voice, but also in finely phrased recitatives. His diction was of superb excellence. Of Mr. Garabrant's accompaniments on the organ nothing but praise may be said.

At St. Paul's P. E. Church, under the direction of F. Flaxington Harker, organist and choirmaster, a chorus of thirty assisted by a quartet, brought Haydn's Passion to a fine performance. The quartet comprised Frances West Reinhardt, soprano; Joseph Whittemore, tenor; Mrs. F. Flaxington Harker, contralto; Horace Powell, baritone.

At the First Baptist Church, the quartet, under the direction of D. Pinckney Powers, organist, gave Monestel's Seven Last Words. The members of this fine ensemble were Mrs. J. N. Eubank, soprano; Grace Cosby Hudgins, contralto; Joseph Whittemore, tenor; Horace Powell, baritone.

Mauder's cantata, Olivet to Calvary, was very effectively sung at Grace Covenant Presbyterian Church by the chorus of fifty voices, under the direction of Louis E. Weitzel, organist and choirmaster. The solo parts were taken by the regular soloists, Dorothy Rike, soprano; Maurice L. Tyler, tenor; Thomas Bullock, baritone.

Yehudi Menuhin appeared on March 22 in Cabell Hall at the University of Virginia. His program comprised the Tartini-

Kreiser sonata in G minor; Bach's unaccompanied sonata in A minor; Bruch's concerto in G minor; and a miscellaneous group.

Preparations for the April music festival are proceeding. Announcement is made that the soloists for Dvorák's Stabat Mater will be Mrs. Herbert Ragland, of Richmond, soprano; Mrs. Sydney Small, contralto, of Roanoke; Marl Shull, tenor, of Roanoke; Raymonde Aubrey, baritone, of Danville. The soloists will be assisted by a chorus of over a thousand voices recruited throughout the state. T. Tertius Noble, of New York, will direct the work and an imported orchestra will furnish the accompaniment.

Preliminary auditions in voice, piano and violin will shortly be held in connection with the annual competitions under the schedule of the Richmond Academy of Arts and Crafts. Hearings in the vocal field are limited to students between the ages of sixteen and twenty-seven, living within a radius of fifteen miles of the city.

The judges who will hear the vocal entries are Mrs. Herbert Ragland, Mrs. George Warren and George Harris. The finalists will be judged by Mrs. Thomas Whittet, Arthur Scrivenor, Mrs. William R. Trigg, Jr., and Mrs. Channing Ward. In the violin competition, the preliminary and final judges will be Mildred Brinker, Mrs. G. Watson James and Wheeler Beckett. In the piano group, the preliminary judges will be Ray Hedley, Mrs. John Etchison and Louise Boyd. The finalists will be heard by Mrs. Etchison, George Harris and Flaxington Harker.

The Colgate Music Clubs were heard in concert March 30 at the Mosque Auditorium.

The Hampton Institute Choir, seventy-five voices, and an orchestra of twenty-four, gave a concert at the city auditorium on March 18. Their vehicle was Dubois' Seven Last Words. This organization, which is composed of negro students, was praised for its splendid tone quality and its impressive phrasing.

The students' department of the Musicians' Club in an afternoon musicale at the Woman's Club recently, presented a group of juvenile performers, many of whom have been previously mentioned in this column.

The Barton Heights Woman's Club presented Mrs. Norvell Eubank, soprano, and Emma Gilliam Bell, contralto, in recital, with Ruth Davis, pianist. They were heard in solo and duet numbers. All are popular artists, and their work was warmly praised. Norfolk is having a music season of considerable variety, among the offerings being the Don Cossack Chorus; the Norfolk Symphony, under Frank Delpino; the Hampton Singers; and Hebe Ruggieri, pianist, assisted by Norma T. Perry, soprano.

Alice Stewart, contralto, was soloist recently with the Portsmouth Choral Club at a local concert. J. G. H.

WHITE PLAINS, N. Y.—The White Plains Choral and Symphonic Society presented Percy Grainger in recital at the White Plains High School auditorium on March 8. "A prophet is without honor," etc., does not hold true in Grainger's case. He has a particularly enthusiastic following here in White Plains, where he resides. A

large audience listened intently and appreciatively and applauded each number heartily.

The first part of the program contained the Bach partita, No. 1, in B flat; Blithe Bells, Grainger's ramble on a Bach aria; and Handel's hornpipe from the Water Music, arranged by Grainger. The second part was the Brahms F minor sonata. The third section consisted of two Chopin études, a Guion number, and two of Grainger's: ramble on the last love duet of Strauss' The Rose-Bearer, and the Hunter in His Career. Grainger was in good form and his crispness of style, masterly technic and excellent rhythmic feeling were all in evidence. The Brahms sonata was given a distinctive reading, with keen insight into its many moods and appreciation of its poetic content. His rich nuances and wide range of dynamics were brought into play throughout. The lovely andante was played with beautiful effect and the lively scherzo following was in excellent contrast.

The Grainger compositions were also enjoyed, and he added several as encores, including Sea Chanty, Spoon River and Country Gardens.

Westchesterites had the opportunity of enjoying opera comique at the County Center on March 26, when Mrs. Julian Olney presented the New York Opera Comique in The Chocolate Soldier. There was a matinee and an evening performance, and in each instance a good-sized audience gave evidence of its pleasure. The cast included Gaetana Piazza, Rise Stevens, Alice Atkins, Hall Clovis, Arnold Spector, Wells Clary, William Hain, Grace Kempton and Karl Kohrs. The performance was smoothly given and the melodious Strauss score proved most enjoyable.

On March 29 the Little Theater at the County Center was used for a recital by Albert Edward Ransome, tenor, and Priscilla Parker, soprano. An enthusiastic and friendly audience greeted the singers. Mr. Ransome's numbers consisted of old and modern Italian and French, two arias and a group in English. Miss Parker sang a French aria and an English group, and the program concluded with a duet from Carmen. Hearty applause called forth encores from both artists.

All of the churches here had special Easter music and Lenten services. The musical vesper services of the Lenten period at the Ridgeview Congregational Church included on February 14 a program of old Italian, German and Russian church music, sung by the Ridgeview Choir, assisted by the junior choir, under the direction of Caroline Beeson Fry (the offertory was the Inflammatus from Rossini's Stabat Mater, with Mildred Payne as soloist); on March 6 the Life of Christ in Negro Spirituals was given by the Dixie Jubilee Singers, conducted by Eva Jessye; on March 13 the Seven Last Words of Christ, by Dubois, were sung by the Ridgeview Choir, with soloists: Earl Weatherford, tenor; Frederic Baer, baritone; Mildred Payne, soprano. E. H.

Levis Presents Recital at Columbia University

John Hazedel Levis gave a recital-lecture on Chinese Music at Columbia University (N. Y.) for the department of Chinese on April 11.

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coach and accompanist, who has played for many prominent artists before the public. He recently was accompanist for Paul Musikovsky, nine-year-old violinist, on his Canadian tour.



GEORGES THILL, METROPOLITAN TENOR, AND ROBERTO MORANZONI,
the former a tenor of the Metropolitan Opera Company, and the latter conductor of the Chicago Civic Opera Company, sailed on the S.S. De Grasse of the French Line for their homelands on April 7. Mr. Thill completed his second season in America. Moranzoni is eminent in New York and Chicago. (Thill photo by Carlo Edwards)



MIRIAM MARMEIN IN HER SKETCHES FOR AN AMERICAN DANCE.
Miss Marmein danced at the Academy of Music in Brooklyn, N. Y., on April 6. (Photo by Soichi Sunami.)



RUDOLPH GANZ
reveals the "hidden side" of his face to Carleton Smith, musicologist. Mr. Ganz says that this side of his face is unknown to his concert audiences and has never drawn any applause. The pianist conducted the annual concert of the International Society for Contemporary Music in Chicago on April 10.



ETHEL BARTLETT AND RAE ROBERTSON
with their European manager, J. Beek (left), in The Hague, March 6, during their Dutch tour.

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